# *Harold Lloyd Contest Deadline Extended To Aug. 11th!*

CULTIVATE GOOD WILL!

**Publix Opinion**

*The Official Voice of Publix*

GET SCREEN AD PROFITS!

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# NEW PERSONNEL DEPARTMENT WILL COORDINATE ALL PUBLIX MANPOWER

## PUBLIC GOOD WILL NECESSARY AS SHOW BUSINESS SPREADS IN ITS APPEAL, SAYS KEOUGH

Speaking from his vantage point as head of the Publix Legal Department, where every irregularity in the relationship between the theatre and its community is eventually reflected, Austin Keough calls attention to the necessity of acutely considering the feelings of the public in every phase of theatre operation.

This is particularly imperative at the present time, according to Mr. Keough, because of the changing methods in picture exhibition as well as the changes brought about by the talking screen.

"Many of the problems of the legal department," said Mr. Keough, "have to do with cases where the complete good will of the community has not been earned. This is essential to every form of business that caters to the public. In the case of a theatre, it is imperative.

"The law books tell us that show business is a private business, but in another sense it is a

(*Continued on Page Two*)

## RE-CHECK YOUR PASS LIST!

**How long is it since you have re-checked your pass list? "Do it to-day. It's important!" urge Messrs. Chatkin and Botsford.**

**A large metropolitan theatre recently found that some of its courtesy cards were being used as much as five times in one day. Guard against this also!**

**Courtesy privileges of the theatre are extended only to those people who can do the theatre some good. As soon as the recipients cease to be in a position where they can benefit the theatre, their names no longer belong on the pass list. A newspaperman for instance, who is no longer with a paper is deadwood on a theatre's pass list. If this deadwood is not removed, it will crowd off the names of those persons who CAN actually do you some good and who belong on your list.**

**Re-check your pass list today!**

## 3 PROFIT AIDS IN NEW USE OF SCREEN

A three-fold benefit to every theatre and advertising manager in the circuit is seen by all shrewd showmen in the detailed and extremely readable manual on "The New Use of the Screen" sent out last week to all Publix Theatres. This manual on commercial films from the Theatre Service Corporation, W. Johnson, president, was compiled by the Home Office Advertising Department.

The three-fold benefits from the service, as explained in the manual are:

1. **An opportunity to substantially increase the theatre's revenue.**
2. **A means of enhancing the theatre's program by the addition of a sure-fire pure entertainment feature at no cost whatsoever.**
3. **A rich and fertile field for exploitation and tie-ups afforded by the intimate association between merchants and the theatre furnished by the commercial film.**

With these benefits in mind, it behooves every Publix showman to carefully read every word of the manual. In the event anything is not clear, or he wants any additional information on any subject, he should write to Theatre Service Corporation, 420 Lexing-

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## RADIO SALUTE FOR DENVER PARAMOUNT

**Messrs. Katz, Dembow, Chatkin, Botsford and all Division Directors want a nation-wide radio salute to the new Paramount Theatre, Denver, Colorado, which opens on August 29th.**

**You've done it before. You can do it now. Remember the Brooklyn Paramount? Remember the Toledo-Paramount? On each of these occasions, Publix' mass selling power manifested itself so effectively as to earn a gratified acknowledgment from Mr. Katz. For the exact details of the salute, see Bound Volume of Publix Opinion, Vol. II, the following issues: No. 12, page 1; No. 38, page 1; No. 42, page 2.**

**You have 29 days to prepare for this event. START TODAY! Prepare your plans. Begin making your contacts. Start thinking about talent. PREPARE NOW! Remember, the last minute showman is also last in the regards of his seniors when he makes himself conspicuous by failing to come through when everyone else does.**

## MR. KATZ CALLS STAGE-WAIT INEXCUSABLE

At a recent performance in a Publix theatre in New York attended by Mr. Katz, a stage-wait of several minutes in the middle of the program due to faulty planning, left a large audience uneasy and disgruntled.

"The one unpardonable sin of any showman," declared Mr. Katz, "is to permit his audience to view a naked stage or a blank screen. A stage wait of thirty seconds will ruin a two hour show. It will leave with 1,000 or more people an impression of amateurishness, carelessness, and slip-shod management that no amount of care in future programs will dispel. It must never happen!"

Every conceivable effort of program fixing and planning, re-

(*Continued on Page Two*)

## AUGMENTED DEPARTMENT TO BE DIRECTED BY JACK BARRY

A completely reorganized Personnel Department, with jurisdiction over all personnel in the Home Office and the field, was announced by Mr. Katz last week. John F. Barry, present personnel director, will head the new department with its much larger scope.

Heretofore, the personnel department had jurisdiction only over the members of the Theatre Management department. The new department, however, will have jurisdiction over the Publix Advertising, Buying, and Booking, Maintenance and Construction, Real Estate, Insurance and Accounting Departments, as well as the Theatre Management Department. It will exercise functional control over all changes in an employee's status, including selection, placement, training, transfer, promotion, salary adjustment and separation.

"Hitherto," declared Mr. Katz, "because many problems of personnel have been handled separately within each department, the company has been deprived of the benefits of a general Personnel Department. One Personnel Department, acting for all departments, will result in decreased personnel costs and added efficiency.

"With a complicated organization setup, responsibility and accountability of the individual might not have been as clearly defined as it should have been. Besides, there might not have been a close scrutiny of each individual's real contribution as it might be balanced against his expense in travel and salary. There might have been a duplication of effort and repetition of routine that can now be eliminated.

"Accordingly, I want a job analysis made by the Personnel Department of each position and each individual's work. Hereafter, the Personnel Department is to keep track of each individual's performance by a system of reports similar to that now functioning for members of the Theatre Management Department.

"No action is to be taken on questions of Personnel by any department without first referring same to the Personnel Department. This applies to the selection, assignment, transfer, dismissal, promotion and salary increase of each individual.

"The Personnel Department will be directly accountable to me."

## PRIZE CONTEST ON 'FEET FIRST' ENDS AUG. 11TH

In order to allow Publix showmen of the West Coast and other remote spots ample time to submit their contributions to the Harold Lloyd $500 cash prize contest on "Feet First," the deadline on the contest has been extended from August 4th to August 11th.

The new deadline, will give Publix theatre and advertising managers 11 more days to submit their advertising, exploitation and publicity ideas and campaigns on Mr. Lloyd's latest Paramount release for the one $100 and eight $50 prizes offered to the winners.

As stressed in former issues, not only will this contest put money in the individual winner's pocket, and present him in a favorable light in the eyes of his immediate and Home Office seniors, but his efforts will be permanently incorporated in the special Harold Lloyd press book on this picture. These press books are always kept and the prize winner has a chance of perpetuating his efforts to posterity.

The time is short, boys! Most of you, no doubt, have already sent in your contributions. Those who haven't, DO IT NOW! Your Editor can think of a hundred and one things to do with that extra $100 or $50 if it were in his pockets. Real money, boys! Real glory where it will do you the most good! The prizes are offered only to Publix theatre managers and advertising men. The field is limited. You have a great chance to win!

The contributions must be in the mails by August 11th. For complete details of the contest, as well as for a synopsis of the story and actual scene stills from the picture, see Publix Opinion, Week of July 18.

## BOUND VOLUMES ON THEIR WAY!

Mr. Katz called them "a compendium of the company's brain-power!" They're going out to you this week. A complete index, including matter contained in both Vol. I and II, crystallizes two years' company effort at your finger tips. Guard them carefully! Consult them daily! If you don't receive your copy, write to L. L. Edwards at the Home Office for it.

# START SELLING 'MONTE CARLO', LUBITSCH HIT, NOW—MR. KATZ

Following receipt of a telegram from Mr. Lasky, describing the tremendous enthusiasm with which "Monte Carlo" was received by a representative audience at a Hollywood preview, Mr. Katz has ordered Publix showmen to begin intensive free publicity campaigns immediately for this super-production by Ernst Lubitsch.

Jack Buchanan, matinee idol and popular hero of the Broadway musical success, "Wake Up and Dream," and Jeanette MacDonald, lovely heroine who needs no introduction to Paramount audiences, are the stars of this lavish romance of Europe's gayest, liveliest resort.

**"Fifteen hundred people roared with laughter, applauded repeatedly and joined in an enthusiastic demonstration at the conclusion of the preview, according to the wire which I received from Mr. Lasky," said Mr. Katz.**

"The telegram stated that all classes of theatregoers were represented in the audience, and that they were unanimous in their appreciation of the picture's spirit of comedy, its freshness of dialogue, the new technique and brilliant direction of Lubitsch, and the splendid performance of Buchanan and Miss MacDonald.

"I want every individual in Publix to start telling the world that 'Monte Carlo' is coming. Mr. Lasky says that the production sets a new mark for the industry and it is up to us to use it as material for new high grosses at the box-office."

**Box-Office Picture**

Lubitsch, celebrated for the lavish, extravagantly brilliant beauty of his productions, has made a fine, down-to-earth, box-office picture in 'Monte Carlo,' and it must be sold as such. It has a more wide-spread appeal than any screen musical show ever produced. It is focussed on the sense of humor of the masses.

The locale is one of the most fascinating in the world—Monte Carlo, the pigmy principality, with its gay life, gaming tables and romantic atmosphere. Europe's hottest hot-spot! The story is a zestful one, and the sparkling dialogue builds laughter to hysteria.

Jack Buchanan, always the idol of London, has a personality which captivated hard-boiled New York in such stage successes as "Charlot's Revue," "Battling Butler" and "Wake Up and Dream." His fan mail is full of feminine handwriting. His sense of comedy and his ability to sell a song, combined with his attractive appearance, makes him an ideal hero.

**Sure-Fire Hit Songs**

The same balance which has been preserved in the screening of the picture, offsetting colorful romance with rib-tickling comedy, has prevailed in arrangement of its music. There are SIX popular songs—some with comedy lyrics, others romantic, and only three brief, melodious operatic numbers. Leo Robin, who wrote the lyrics, was responsible for the words of "Hallelujah," "True Blue Lou" and other popular hits.

Don't sell "Monte Carlo" as a musical show. Sell it as a comedy smash, with more laughs than there are dollars in the famous bank of Monte Carlo. Play up "love under the warm Riviera moon." Gambling in hearts, lilting love melodies, gay adventure in the playground of the rich. And start selling it now!

## PLUGS NEW PLANT

Elaborate campaign executed by Manager George D. Bickford told citizens of Rock Island that a $50,000 cooling plant had been installed at the Fort Theatre. Front banners, heralds from a plane, and a fur-coated-usher ballyhoo were used. Day plant began operation, full page of co-op ads broke in a newspaper, with accompanying publicity.

## Ballyhoos Bow Picture With 'Boat' on Wheels

Ballyhoo of Manager Monte Hance of the Saenger, Biloxi, on "True to the Navy," was a "boat" on wheels. Car built up fore and aft to simulate a boat. Regulation fog horn and pilot's bell, promoted for passes, were used on the car. Cost $7.50 for two days.

Members of Coast Guard were invited to see picture, and at 7:30 P. M. marched from city hall to theatre, in uniform, led by the "boat."

## Atlanta Manager Aids Foreign Department

An excellent example of the inter-departmental co-operation in Paramount Publix was furnished when the foreign distribution department was recently aided through the efforts of W. C. Patterson, manager of the Paramount, Atlanta, Ga. The occasion was the visit of 200 South American school teachers to that city, and the subsequent theatre party held in honor of these foreign guests, through the sponsorship of the local Chamber of Commerce, the Governor and Mayor.

In referring to the party, Patterson said, "I felt that while we would get some good-will from our local Chamber of Commerce, the distributing department might receive good-will in Cuba and other South American countries because of the Paramount Theatre-Paramount courtesy and a Paramount picture." A letter of sincere gratitude was received by the theatre from the Cuban consulate for the kindness and courtesy extended.

## BLAIR AT SEATTLE

All future mail for Robert Blair, District Manager in Portland and Seattle should be addressed to the Seattle Paramount Theatre, Seattle, Washington, as the district headquarters have been moved from Portland to Seattle.

## "AVALON NEWS"

Manager Jerome Zigmond of the Avalon Theatre, Grand Junction, Colo., issues a four page sheet called the "Avalon News" giving odds and ends about pictures, stars, etc. Back page advertisments cover the cost.

# SPE-EE-CH!!

IF MR. KATZ called upon you to speak before the assembled convention of all Paramount Publix—

WHAT TOPIC would you choose? What would you say? You'd feel justly honored and you'd do a noble job!

MR. KATZ INVITES and directs you NOW to make that speech!

ON ANY TOPIC THAT will justify in value the time of such an audience.

THE AUDIENCE OF READERS of Publix Opinion is exactly the same as would be assembled in a convention—and the value of your speech would be the same.

IF YOU HAVE A MESSAGE that is of value, utter it in Publix Opinion—now—and as often as you wish! That's what the paper is for.

# MR. KATZ CALLS UPON YOU FOR A SPEECH!

# FAVOR OF PUBLIC IS ESSENTIAL, SAYS KEOUGH

(*Continued from Page One*)

public business. The public is our real boss. They have put up the money for our enterprises and we are, in a sense, actually working for them. Consequently, no theatre manager dare offend the public taste, no actor dare insult his public or bore them, no publicity director dare belittle its intelligence. Our theatres should always be on parade before the public, with their best foot forward, like a crack regiment in review before its superior officers. For, as in the case of the military example, our promotion comes from them. If we please them we succeed, if we don't we fail.

"Failure to properly earn the good will of the community is particularly brought home to us in the legal department. Innumerable suits would never have been instigated, if the proper amicable relationship had existed between the Publix theatre in that community and its public. High-handed methods by managers in dealing with the public, particularly in the case of eviction of objectionable patrons, keep us in hot water. Numerous accident suits would never have taken place if managers, having the safety of the public at heart, had rigorously and constantly taken the necessary precautionary measures in keeping their houses in safe repair.

**"So, with very few exceptions, nearly every law suit or confining piece of legislation involving the public, might have been avoided if the proper emphasis had been placed upon the high value of public good will.**

"We are in the amusement business. Our mission is to entertain, to make people happy. We, less than any other business, can afford to antagonize the public. We, more than any other industry, must have the public on our side. If every theatre and advertising manager would conduct his daily contact with the public in the same manner as though he were putting on a special show for Messrs. Katz, Dembow, Chatkin, Botsford, Saal and other Home Office executives, I am certain that the good will enjoyed by Publix theatres would be immeasurably increased in every community."

# MANPOWER IS AT FAULT IN STAGE-WAIT

(*Continued from Page One*)

hearsals, extra equipment, etc., are designed to prevent just such mishaps. There is always the possibility of running up the organ to fill the void, or bringing a lobby entertainer on the stage, or of starting a community song fest if the delay promises to be a long one, or of giving a non-sync concert where all else is impossible. Such measures must be adopted, however, only when power or equipment fails. A stage-wait in the course of a smoothly running program usually means that somewhere along the line manpower has fallen down.

"The responsibility for a delay of this sort," Mr. Katz stated, "can rest with no one but the manager. He must make sure that every program is perfectly planned as to time and that all men know their cues whether projectionists, organists, or stage musicians. He must witness the performance in rehearsal and be satisfied that everything is in smooth running order. And he must be on the job every minute of the time, so that should an emergency occur, he can fill the breach immediately."

# READING HABITS BASIS FOR BEST ADS, SAYS BOTSFORD

Noting the modern advertising trend away from typographic sanity and anxious to keep buyers and creators of Publix advertising from making the same costly errors, A. M. Botsford, issued a statement on the subject which strongly urges a closer study of the reading habits of the nation and an attempt to meet them in all advertising.

"In our efforts to teach the men in the field as thoroughly as possible, the technical aspects of advertising," declared Mr. Botsford, "we have emphasized in past issues of Publix Opinion the structural elements of typography, layout, and engraving. Now I notice that dozens of our ads are prepared with too careful an eye for excellence of form and appearance and not nearly enough thought to ways and means of getting the message across.

"There is one thing that must never be lost sight of in the preparation of any advertisement, no matter how humble. Every ad is a message. It is printed or is cast into the form of a trailer that it may be read by prospects. The ad is a failure if the message does not get across. The typography is poor, the layout is poor if they do not help the reader get the message in the quickest possible time.

"The message will not get across until the copy is read. The copy will not be read if its appearance does not appeal to the reader. What will appeal?

"Of one thing we are certain. The ad for mat that is most in keeping with the reading habit of the nation will most easily be read!

**Reading Habits**

"From the years of childhood to maturity, people build up reading habits as well as habits of action. In schools they read textbooks set in traditional type, and in traditional form. After leaving school they read newspapers and books of fiction. They read without thinking about typography, layout, paper, binding or any of the other elements of the printer's craft.

"But in the past few years there has been a revolution in advertising make-up. The modernism of painting, architecture, and interior decoration was carried over into the printing crafts. New type faces were designed, new layouts were made, and finished ads began to look beautiful and artistic, but people read them less and less. Naturally so, for these new advertising designs in most cases, violated the reading habits of years.

"In all probability, people today look at more ads than they ever did because they are pleasant things to see. But the ads mean less because they have lost their power of speech. It is as if going to a lecture hall to listen to a speech, we find to our astonishment that the speaker is so artistically arrayed that it is more pleasing to watch him than to listen. This is a form of decadence—and the most extreme of modern advertising is decadent advertising, concerned more with form than with content.

**Keep Ads Vigorous**

Motion picture advertising is in no danger of reaching this stage, but in copying such advertising it is losing the vigor that characterized earlier selling messages. Cutting through all the finery and frumpery of artistic typography and layout, we must get back to the reading habits of the nation.

"What are people accustomed to?

**"Copy set in blocks and paragraphs with ample white space, and sufficient contrast between the background and the type blackness to make legibility easy.**

**"Copy set in type that is fairly large for display matter and easily readable for text matter.**

**"Copy set in straight lines across a page rather than copy running up hill, down hill or jumping across illustrations.**

"People are accustomed to the traditional methods of getting emphasis, and react to them. They like to see the first line of each paragraph indented, ample space between paragraphs to make them stand out, and an occasional paragraph indented or in boldface. Breaking up text in this fashion makes even a long message seem one that can be mastered easily.

**For Punch**

"And for delivering the punch of the story, these old standbys are good — use of asterisks, brackets, etc., words, lines and paragraphs in italics, boldface, capitals, or underlined, and judicious variations in size and font of type throughout the ad.

"There are no single rules making the perfect ad. But this simple test must be applied to every ad that is paid for with Publix funds—is the message in such form that it gets across?"

## Oil Company's Heralds Help Exploit 'The Texan'

Texas Company, distributor of Texaco oil products, campaigned "The Texan" for Manager U. K. Rice of the Carolina, Winston-Salem. Company bought and distributed numbered heralds; certain numbers posted in the lobby were good for guest tickets. "Wanted—Llano Kid" posters were put up by the Texas Co., at all their filling stations.

## GOLF AIDS

In Houston, Texas, the miniature golf courses are effectively used to circulate current attraction heralds, in the form of score cards. Six local courses and the Metropolitan Theatre split the cost of printing 5,000 score cards, weekly.

# CATCHY TUNES FOR AUG. 9TH RADIO HOUR

The Paramount Publix orchestra, under the direction of Paul Ash, again will offer a program of dance music on their regular weekly hour next Saturday night (August 9) at 10 P. M. (E. D. S. T.) from station WABC, New York, and over the coast-to-coast network of the Columbia Broadcasting System. Also on the program will be Paul Small, tenor; Jesse Crawford, organist and the Foursome Quartet.

The Complete Program:—

"Rarin' To Go"
"St James Infirmary"
"So Beats My Heart"
"Lucky Boy"
"Song of the Islands"
"How I Wish I Could Sing A Love Song"
"Tango"
"Red Hot Chicago"
"Ro-Ro-Rolling Along"
"Joe Razz"
"I'd Fall In Love All Over Again"
"Thank Your Father"
"Gypsy Love Song"
Jesse Crawford
"It Seems To Be Spring"
"Up And At 'Em"
Hits of Yesterday
"I Don't Need Atmosphere"

# MAKING PATRONS OUT OF VISITORS

Lake Michigan and other features of the city attract many visitors to Chicago each summer and the advertising department of Publix-Balaban & Katz maintains constant efforts to attract these visitors to its theatres.

Institutional copy in boxes over the theatre ads at all holiday periods and other times, hail the visitors and bid them welcome to the city. The ads point out that a complete visit to Chicago means a visit to one or more Publix-Balaban & Katz theatres. Regular patrons and others are reminded by trailer that their friends who visit the city will enjoy more than anything else perhaps, the good shows obtainable at our theatres.

## Capitalize on Midget Golf Course Popularity

**Don't let the popularity of midget golf courses discourage you. Try to capitalize on the craze for the Tom Thumb game, which probably will not be so general next season.. A newspaper in Toledo has started a contest to select the champion midget golf player.**

**You can tie-up the midget courses with your theatre in a similar contest. Promote the prizes from sporting goods stores or use guest tickets. And plaster each course with posters and signs selling your current and coming attractions. Every player is a potential patron of your cool theatre. Go after them.**

# FILM BROADCAST BRINGS REVENUE

(Continued from Page One)

ton Ave., New York City and the information will be cheerfully and promptly forthcoming.

"It is impossible to exaggerate the benefit which will accrue to us from the contract we have made with the Theatre Service Corporation," Mr. Katz is quoted in the manual. "I expect everyone, both in the Home Office and the field, to approach this 'New Use Of The Screen' enthusiastically, to cooperate in every way possible with the Theatre Service Corporation and its representatives."

## Jolson Caricatured In Chocolate Candy

A novel manner of exploiting Al Jolson in "Mammy" was conceived by Rudy Born, manager of the Coronado, Rockford, Ill. A local confectioner baked a large chocolate cake, upon which was inscribed the familiar Jolson caricature in white candy frosting. The cake was placed in the merchant's window with appropriate copy, inviting passersby to guess the weight of cake and receive guest tickets for the attraction.

# LLOYD, ROGERS IN PHILCO AD CAMPAIGN

Harold Lloyd's "Feet First," scheduled for Paramount Publix release in the fall, will be the subject for the Philco 24 sheet and national magazine advertising to start in October. This is the first nation wide tie-up Lloyd has permitted on any of his pictures or himself.

Harold Lloyd

Preceding the "Feet First" poster, in September, Philco will plaster the country with paper on Buddy Rogers and "Follow Thru." Ads in three national publications and in the New Yorker will be used in addition to the paper. Eight magazines are to be used for the Lloyd ad.

All ads will be in black and white except those in the Saturday Evening Post which will be in two colors. Same type ads as those used in the past are scheduled. All are timed to precede picture or to be released simultaneously.

Word from Philco headquarters is that dealers are completely sold on the tie-up and will cooperate to the fullest extent with theatre managers. With Buddy Rogers and Harold Lloyd as the subjects for the September and October showings, opportunities for worthwhile exploitation are boundless. The home office advertising department expects each manager to take fullest advantage of the arrangement by contacting local Philco dealers and newsstand owners.

The following is the magazine schedule for "Follow Thru."

| | |
|---|---|
| New Yorker | September 13th |
| Sat. Evening Post | September 20th |
| Life | September 19th |
| Liberty | September 27th |

The schedule for "Feet First."

| | |
|---|---|
| Time | September 29th |
| New Yorker | October 11th |
| Colliers | October 18th |
| Sat. Evening Post | October 18th |
| Life | October 31st |
| American | November |
| Photoplay | November |
| True Story | November |

## Moonlight Promenades Please Theatre Patrons

To fill in an intermission in his evening show, S. S. Holland, manager of the Stadium in Woonsocket, R. I., has instituted a series of "Moonlight Promenades" on the Stadium "Plaza."

Plaza, which is 70 x 40 feet in size, is surrounded by lattice work entwined with flowers. Music for dancing is furnished by a promoted Victrola, and cold drinks and cigarettes, also promoted, are served to patrons.

Feature has proven extremely successful, and nets publicity in papers.

## Newspaper Stories Sell 'Journey's End'

Although dubious about "Journey's End" as a box-office attraction, Manager Bob Gary of the Des Moines Theatre realized that it was a production which would have to be sold largely through the the newspapers, and concentrated on the Register, most influential paper in state. Advertising was within budget, but feature stories and editorials put it across to good profit.

## PINEAU RESIGNS

Resignation of W. J. Pineau as Chief Accountant of the Paramount Publix Corporation, due to ill health, has been announced by A. J. Michel. J. E. McDermott has been appointed Chief Accountant in Mr. Pineau's stead.

# NOT JUST ONCE—EVERY WEEK!

*Dipping into its back files for good repeatable ideas, Publix Opinion is here reproducing two full page cooperative ads resulting from Seattle Paramount exploitation activity. These can be used for practically any occasion. Ads at left welcomed stage shows back to the Paramount after an absence of several months. Ad at right was one of the weekly series in conjunction with the "Know Your Seattle" drive conducted then. Each change of program included a film featuring a local industry or enterprise; each was heralded by a full-page ad similar to this, and smaller space and publicity during the week. Idea was so successful that it was continued indefinitely, with a long list of Seattle firms on the waiting list.*

This is one of a series of entertaining, educational stories intended to promote the development of the great Northwest

A NEW SPIRIT
S ABROAD IN SEATTLE
d Rosaia Brothers Keep Pace!

at the PARAMOUNT THEATRE—Now
see the film of the story of ROSAIA BROS.

Rosaia Bros.
LORISTS

PARAMOUNT Theatre every night see the story pictures of the institutions contributing to the prosperity of Seattle—PLAYING NOW
story of Rosaia Bros.

# PROMPT ACTION BY TWO USHERS AVERTS PANIC

Possible panic at the Jefferson Theatre, Beaumont, Texas, on the afternoon of July 6th, was averted by means of cool thinking and quick action on the part of two members of the staff. The men who so distinguished themselves were Joseph Collins, 19-year-old usher, and Arthur Patareau, 16-year-old doorman, both of whom have received the personal commendation of Mr. Sam Katz for their resourcefulness.

Patrons seated in the Jefferson on the Sunday following the Fourth were so engrossed in El Brendel's wise-cracks in "The Golden Calf" that they were only vaguely aware of a terrific electrical storm raging outside. Nearly 300 children were seated in the front rows, with over 800 adults in the remainder of the orchestra, and but a few scattered patrons in the balcony.

Suddenly the storm was brought into their consciousness, with terrifying crashes of thunder—then total darkness as all power and lights in the theatre went off. The several hundred frightened children in the front rows began screaming; the murmuring of a frightened mob arose as several score left their seats and started for exits. A balcony patron chose just that moment to light a match, throwing a weird effect of dancing flames against the ceiling of the theatre.

The remainder of the story might have been told in headlines in the daily papers, listing the dead and injured in a theatre panic, but due to the unusually quick judgment and coolness of Joseph Collins, those headlines were never written.

**Collins Calms Audience**

Collins came down the aisle of the theatre as quickly as possible, talking calmly to the audience, and telling them to remain in their seats in readiness for resumption of the picture when the power came back on in a few minutes. After calming the children in the front rows, he began to lead them in singing a number of popular songs. Before long the entire audience had joined in the singing, helping the trim young man who stood at the foot of the aisle with a flashlight playing over the audience.

In a few moments Collins was joined by Patareau, who bore a ukelele, and suggested that they go on the stage and do their entertaining together. The crowd quickly caught their infectious spirit, and began to have a rousing good time.

For two hours and twenty minutes the two boys worked as hard and as successfully as any Broadway veterans could possibly have done under those circumstances. In all that time, until repairs on the dynamo at the Beaumont power plant were completed, only thirty-eight patrons out of the 1,075 in the theatre became disinterested enough to secure refunds. Of those 38, the majority were from out-of-town, and it was necessary for them to return home because of the lateness of the hour.

**Letters of Commendation**

Letters sent to the two young men by Mr. Katz are indicative of the high value the home office places upon their resourcefulness. To Collins, Mr. Katz wrote as follows:

"I want you to know how appreciative I am of your prompt and courageous action and good judgment on Sunday, July 6th, in maintaining and controlling order in the audience when the electrical storm plunged the theatre into darkness.

"Such action and thought is exactly the kind that we strive to encourage and develop throughout Publix.

"Please accept my thanks for your efforts on the occasion in question. With all good wishes for your happy progress with us, I am

"Very truly yours,
"SAM KATZ."

To Patareau, Mr. Katz wrote:

"I want to express my appreciation to you for your quick and courageous thinking and action on Sunday, July 6th, when an electrical storm plunged the Jefferson Theatre into darkness.

"Everyone in Publix hails such real service as the sort that represents the highest ideals of our company.

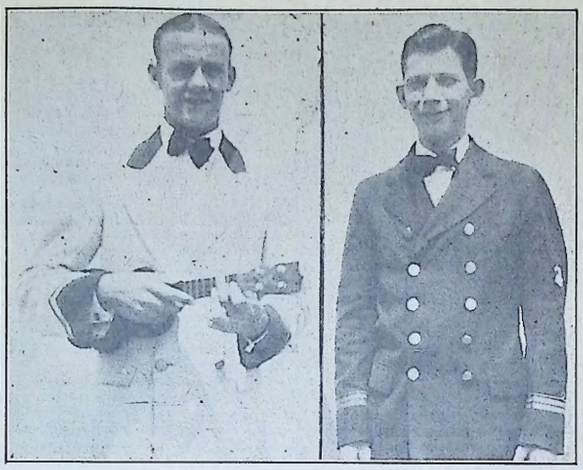
"Please accept my thanks for your efforts. With all good wishes for your happy progress in our company, I am

"Very truly yours,
"SAM KATZ."

Both Collins and Patareau are in the tenth grade of the Beaumont High School, and are filling their positions at the Jefferson in their spare time. Collins has been with the organization but five months, Patareau eleven months, and neither has had any previous theatrical experience, despite the two-hour impromptu show they put on. Home Office executives are asking each other how many seasoned Broadway entertainers could keep a crowd of over a thousand completely amused for over two hours, and have only 38 walk-outs.

## HEROES OF PUBLIX!

*At left, with ukelele, Arthur Patareau, and at right, Joseph Collins, doorman and usher respectively at the Jefferson Theatre, Beaumont, Texas, who have received the well-earned commendation of Mr. Katz and other home office executives for their action in preventing a panic in the Jefferson on Sunday, July 6th, and keeping a crowd of over 1,000 people amused for two hours and twenty minutes while the theatre was without lights or power as a result of a severe electrical storm.*



## FOR ONE ARM DRIVERS!

*The "license" which Manager Edward Harrison of the Broadway, Springfield, devised as a herald on "Lovin' The Ladies," is almost an exact duplicate of the Massachusetts State Drivers License. Publix seal replaced the state seal. They were distributed in automobile sales rooms and parked cars, with good results. This gag is good for any picture with love element stressed.*

PUBLIX Theatres

DEPARTMENT OF ENTERTAINMENT
Registry of Motor Vehicles
Broadway Theatre
Springfield, Mass.

LICENSE TO OPERATE MOTOR VEHICLES with one ARM No. 21395
Date Apr. 25, 1930

Is hereby licensed to operate Motor Vehicles with only ONE ARM in accordance with the Laws of Massachusetts ➡ subject to the following regulation:

That you attend the Broadway Theatre, week of April 25, and get some more pointers from Richard Dix in "Lovin' The Ladies."

If after you have seen this performance and there are complaints received calling attention that you are incapable of driving with ONE ARM, it will be sufficient cause for revocation of this license.

Richard Dix 99
Registrar

Signature

THIS LICENSE WILL EXPIRE IN ONE YEAR FROM DATE

## 'Spring is Here', Gets Whirlwind Exploitation

"Spring is Here" received whirlwind exploitation effort at the hands of Manager Ray Felker of the State, Omaha. Two department stores distributed 10,000 heralds plugging music; 3,000 more went into hotel mail boxes. Utilizing artificial flowers and trellis-work, Felker devised an elaborate front. Ice company froze a straw hat within a 500-lb. cake of ice, as basis for a lobby ice-melting guessing contest.

## PONY BALLYHOO

Tiny pony, only 42 inches high, with a diminutive rider, furnished a ballyhoo on "The Texan" for Manager Ray Howard of the Tivoli, Richmond, Indiana.

# Girls' Contest Combats Poor Conditions

The competitive situation being keen and the industrial condition in Birmingham, Ala., being at a comparatively low ebb, Robert C. Frost, manager of the Alabama, decided, as a means of combating both, to inaugurate a girl's popularity contest, lasting 6 weeks, to be sponsored by leading business concerns and clubs of that city. Through a tie-up with the Woods Drugs, Inc., Frost has arranged for the winner to be given a one-week trip to Hollywood, all expenses to be paid for by the Woods people.

Publicity men, hired by the drug organization, are building up tremendous interest in this contest among the residents of Birmingham. Window streamers, windshield stickers, heralds and space in the three daily papers, make mention of the contest and also list the current attraction at the Alabama. This is all borne by Woods Drugs, who also pay for the ballots, etc. The only expense incurred by the theatre is a weekly silent trailer announcing the contest. Each admission ticket to the Alabama is worth 10 votes. Purchases of 50c or more at any of the 40 Woods' stores gives a similar vote. On Wednesday and Thursday, the usual two poorest days of the week, admissions to the theatre are worth 50 to 100 votes. All the business firms and clubs of the city are polling for their individual candidates and friendly rivalries and theatre parties are resulting.

## PRODUCT DISPLAY

Paramount product book furnished material for an elaborate 15 foot display in the lobby of the Tampa Theatre on forthcoming product. Paul Short is manager.

# Idaho Falls Likes Cooking School in Theatre

An old but reliable space-getting gag, a cooking school, has been revived effectively by Dick Older, assistant advertising director of the Utah-Idaho division, who was assigned temporarily to the Paramount theatre in Idaho Falls.

The local newspaper, the Idaho Falls Post, obtained the services of the Ella Lehr cooking school, a national organization, to give a series of three free cooking lessons. The service cost the paper about $400.

Several national food advertisers were tied-in, with a number of local firms, such as furniture, refrigerator and stove dealers, paint stores, radio dealers and local grocery chain.

The Paramount theatre merely took advantage of the situation and offered the use of the theatre for the cooking classes. It cost the theatre nothing, the newspaper paying for stage hands and girl ushers, who pass out advertising pamphlets, recipes, etc.

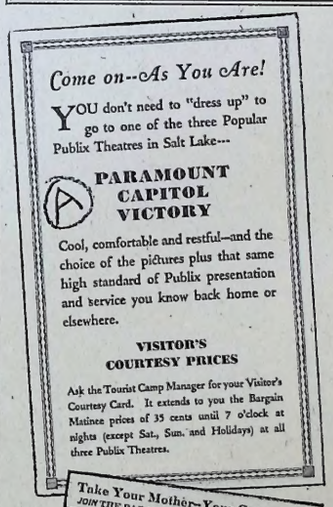
The newspaper also promoted prizes from the various participating merchants, which were given away daily at the classes by a system of drawing. In advertising the Paramount Theatre-Idaho Falls Post cooking school, the paper placed 500 window cards, ran office ads in their own columns, gave it front page publicity for a week and took additional space in surrounding small town newspapers.

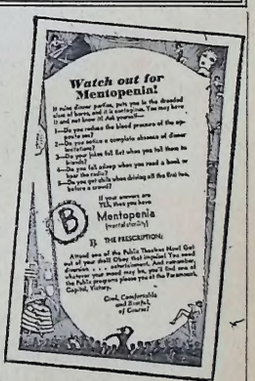
## CRITIC RAVES

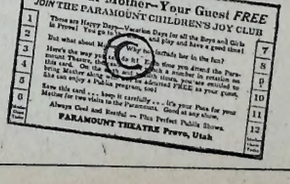
Preview of the Byrd picture arranged by Manager E. A. Crane of the Florida, Daytona Beach, at which delegates to a district Rotary convention were entertained, as well as local newspapermen, garnered reams of publicity. One paper's critic wrote no less than a rave, for a full column.

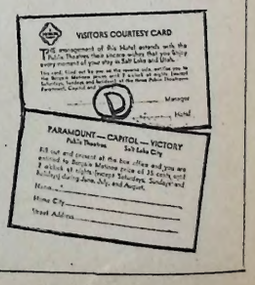
## SUMMER STIMULANTS

*Good repeatable ideas from the summer campaign executed in Salt Lake City by District Publicity Director Fred E. Hamlin. Reproduction (A) is a card posted at all tourist camps, part of a tourist campaign which included 1000 1-sheets incorporating the same theme. (B) was used in mail boxes of hotels and better department houses —class appeal... (C) is in use in Ogden, Utah, as well as Provo, and is a valuable adjunct to the child patronage campaign. The only mistake here is the use of the word "free." (D) shows front and back of a Visitor's Courtesy Card, distributed to registrants at hotels and tourist camps. Excellent institutional activity, and uses extension at bargain matinee prices to 7 p. m. as a come-on, instead of guest tickets.*


Come on--As You Are!
YOU don't need to "dress up" to go to one of the three Popular Publix Theatres in Salt Lake---
PARAMOUNT
CAPITOL
VICTORY
Cool, comfortable and restful—and the choice of the pictures plus that same high standard of Publix presentation and service you know back home or elsewhere.
VISITOR'S COURTESY PRICES
Ask the Tourist Camp Manager for your Visitor's Courtesy Card. It extends to you the Bargain Matinee prices of 35 cents until 7 o'clock at nights (except Sat., Sun. and Holidays) at all three Publix Theatres.



# SELLING "THE LOTTERY BRIDE"

by BRUCE GALLUP
Advertising Director, United Artists
(Not For Publication)

"The Lottery Bride" is a romantic spectacle, big in dramatic power, big in human interest and big in patronage appeal. And more, it has that indispensable ingredient for wide-spread comment — novelty.

Here is a virile story—a story of adventure, of thrills, of laughter, a story that sparkles with originality. It unfolds the dramatic heart adventures of a girl and a boy, who separate because of a misunderstanding and wander to the farthest corners of the globe to forget and begin life anew. The girl lands in a primitive mining camp of the North country, where she becomes a lottery bride. She and the boy meet. In grief, the boy joins a dangerous areonautical expedition to the poles. The dirigible in which he is flying crashes and death seems imminent, when the girl makes a thrilling rescue at the head of a relief party.

The story itself effervesces with ideas of modern interest. It speaks in the language of today. It represents the 1930 news headlines. Daring air flights, polar expeditions, dance marathons, have all stirred the public fancy in recent months with such feats as the Graf Zeppelin round-the-world tour. Byrd's trip to the poles and the various endurance marathons headlined in leading cities.

Then there's the cast. Jeanette MacDonald, heroine of "The Love Parade" and "The Vagabond King," plays the lead. She is supported by John Garrick, hero of "The Sky Hawk"; Joe E. Brown, comedy star of stage and screen and recently headlined in "Hold Everything"; Robert Chisholm, famous baritone of the Broadway stage hit "Sweet Adeline"; Zasu Pitts, Harry Gribbon, Joseph Macaulay, and Max Davidson. Paul Stein, celebrated director of Lillian Gish in "One Romantic Night," and Ann Harding's "Her Private Affair," piloted the film.

There are six smashing song hits that are naturally brought into this sensational and romantic drama. These songs have been specially written for the production by Rudolf Friml, composer of such celebrated musical numbers as "Rose Marie," "Song of the Vagabonds," "Only A Rose," and "Indian Love Call." The six numbers are all of hit calibre, with catchy melodies and interesting lyrics. Back of "The Lottery Bride" is the production genius of Arthur Hammerstein, Broadway's ace producer of "Rose Marie," "Golden Dawn," and other big hits.

The exploitation possibilities of this production are sensational. Ballyhoes, lobby displays, contests—a thousand and one ways of exploiting "The Lottery Bride" are possible. Consult the press book.

**AD COPY:**

The peak of pageantry; a kaleidoscope of color; a reverie of rich romance; a dreadnaught of drama—mighty masterpece of melody, mirth, madcap mishaps, modern marvels! A momentous picture every one should enjoy.

A scintillating spectacle that takes bud in the peaceful beauty of a quaint town and blossoms to full radiance in the dazzling wastes of the North country, land of red blooded men and rugged adventure.

A dramatic romance alive with the glorious music of Rudolf Friml and the brilliant performances of the foremost players in Hollywood.

"The Lottery Bride" is the fabric from which enduring box-office records are woven. It carries originality, novelty, and speaks the language of modern day picture audiences. By getting behind this production and featuring its various cash angles the 1930 showman has an opportunity to present some of the most novel exploitation stunts of the day and bring an envious gross to his theatre.

# SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS
Publix Theatres Booking Department

**PARAMOUNT**

BARNACLE BILL (8 M.). A Talkartoon based on the famous Barnacle Bill. It moves fast and winds up with a sure-fire finish under the sea where the main character is surrounded by a chorus of pretty mermaids jazzing it up. The synchronization is perfect and the song element is entertaining. A subject which will put life into the front show.

SWING YOU SINNERS (8 M.). Another Fleischer talkartoon, which, from the standpoint of cartooning is the most lavish piece of work attempted, in this line, to date. It is a parody on the "Sing, You Sinners" number of Honey, and portrays in caricature the spirit of voodooism. Will hold the attention from start to finish with its marvelous technique and its fast pace.

GO AHEAD, SING (9 Min.). A one reeler with Tom Howard, that well-known Broadway comedian, and Sam Hearn. It all takes place in front of a sanitarium, where Howard insists on singing to the discomfort of the hospital patients. How he is rewarded for his unwelcome warbling is told in a surprise finish. The act, is amusing and will serve its purpose well as an opener on a 3-act front show which builds.

**EDUCATIONAL**

LLOYD HAMILTON IN PRIZE PUPPIES (19 Min.) A two reel slapstick comedy in which several funny situations are fairly well knit together to round out an average Hamilton comedy. The element of dogs will appeal to dog lovers and children and the bit of satire at the dog show should provoke a laugh here and there. As a whole, average fare for the "B" houses.

HELLO TELEVISION (20 M.). A Mack Sennett comedy in which Television is used to develop the plot. This is a domestic comedy in which Andy Clyde does his whimsical role as a father who tries to prevent an only child from marrying the boy of her dreams, (Nick Stuart). How an unhappy marriage is frustrated by the use of Television is amusing and interesting. Exploitation and tie-up possibilities with Jenken's Television who will demonstrate in lobbies and broadcast on radio mentioning the picture. A good comedy.

# UNFAIR CRITICS FLAYED BY HAYS OFFICE

Fully realizing the importance of newspaper critics in influencing public opinion, the Hays organization in a statement issued to the press of the nation takes strong exception to those critics who unreservedly condemn the movies. The statement follows:

The different types of movie critics are surpassed numerically only by the number of planets in the universe. This is as it should be. It keeps the industry on its toes, and monotony and complacency in the outer darkness where they belong.

There is one type of critic, however, who stands out from the rest. His class can be recognized by its sweeping condemnation of the movies on moral grounds. They see nothing good in the films because their judgment is colored by a Nineteenth Century view of a Twentieth Century institution. In looking back to a bygone day for their standards, they unwittingly hold a distorted mirror up to the movies. For example: The Rev. W. B. Woodham Denham, Vicar of Chorley Wood, Hearts, England; declared:

"No Christian should go to the movies. No truly converted person can sit and watch some of the films that are shown today. Anyone who does so is not a Christian, even if he has been going to church for forty or fifty years. Above all I appeal to the parents not to allow their children to go to the cinema. It is their duty to see that children do not come under the destroying influence of the cinema."

**A Sane Attitude**

In contrast with this attitude are the following views of a religious educator, an army officer, and a widely read woman writer on social problems who bring an appreciation of modern standards, and the temper of the times, to bear on their judgment of the motion picture.

J. E. McCullough, Executive Secretary, Vanderbilt University, (School of Religion) Nashville, Tenn., states:

**"Much of the criticism of the motion picture is trivial because it is based upon ideas and practices that are no longer accepted by the new generation. I am certain, for example, that my mother would have been very much displeased with many of the pictures that I enjoy, but that would be to her credit because she would be loyal to ideas that she learned in an earlier day to cherish. I am not to blame for enjoying the pictures that she would dislike since I am trained to think in other terms. It is simply a difference in attitudes. The new generation certainly likes the motion pictures that are being shown. . . . I take it that the business of the producers is not to provide entertainment for an ideal public mind, but for the public mind that exists for the present stage of our national development."**

Capt. R. S. Dean, head of the soldier bonus division, is quoted by the Lansing, Mich., State Journal:

"It is true that some films shown are brutally frank, but this is a frank age, and our children appear to be much better off in the face of today's frankness than we were at their age when we were trying to belong the issues which they openly acknowledge."

**Concerning Children**

Mrs. Walter Ferguson, syndicate writer on the staff of the Newspaper Enterprise Association, expressed herself as follows:

"It seems entirely reasonable that children might be benefited instead of harmed if they were taken now and then to a bad picture. Provided that they could be shown how unreal, how stupid, how foolish it is. Keep them constantly away from the lurid and they will live in a perpetual state of curiosity to see it.

"Censorship of anything always incites interest in it. Pictures, books, life. We must not attempt to censor these too much for our children. We should teach them a wholesome discrimination so that upon their own initiative they can choose between the good and the bad. The greatest moral lesson in our Bible is that of the forbidden apple tree. We have not yet learned it."

# SELLING "LET'S GO NATIVE"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

I quote the very tough critic of the Hollywood Spectator, Welford Beaton, in his opinion of this picture because he gives so well the spirit of the production, "It is the most deliciously silly thing brought to the screen since it began to bray, and if a gale of laughter does not follow it from one picture house to another it will be because the public has no sense of humor. It is beyond criticism. It is one of those once-in-a-lifetime happy accidents.

"The cast is excellent. It is a laughing triumph for McCarey (the director). When 'Let's Go Native' scores the success it deserves, there will be a wild rush to imitate it. I laughed continuously during its showing. Never have Jack Oakie and Jeanette MacDonald given such a delightful performance. William Austin is a delight. Eugene Pallette, another fine actor, makes his mark in the opening sequence. Skeets Gallagher contributes a lot of cleverness to the fun. Charles Sellon supplies a good characterization. Jimmy Hall, Kay Francis and David Newell keep up their end. EVERY EXHIBITOR SHOULD GO AFTER 'LET'S GO NATIVE.'"

When "Let's Go Native" was shown at the conventions in May, theer was one almost unanimous comment, "Another 'Cocoanuts.'"

With the public hungry for broad, belly-laugh comedy, this picture should be a clean-up.

A big selling point of course, is the cast: Oakie, MacDonald, Skeets Gallagher, James Hall, Eugene Pallette and Kay Francis, Never so many first line Paramount players lavished upon one production!

The story should be treated only in broad terms: When a merry, mad gang like (naming the cast) are marooned on a tropical isle, even the palm trees shake with laughter. . . . The players get shipwrecked in a wild mirthquake and you're laugh-wrecked in the mightiest gale of joy that ever swept over a screen. . . . See Jack Oakie woo the cannibal cuties; hear Jeanette MacDonald buy a billion dollar island for a smile and a song; see rotund Gene Pallette in a fight to a finish with grandfather's clock; see Skeets Gallagher as the king of the cocoanuts; see beautiful, glamorous Kay Francis in her first rollicking comedy role; see and hear the wildest, broadest, snappiest comedy that has hit the screen since the original Chaplin classics.

But most of the copy should be directed at the comedy element: Let's all go laughing to "Let's Go Native." . . . It's nutty but it's nice. . . . Not a sensible thing happens, and not a sober face in the theatre. . . . The greatest grin invasion that ever hit the South Seas or this theatre. . . . If you'd like to almost roll out of your seat with laughter, here's your picture. . . . Let's Go Native."

McCarey, the director, was also responsible for that irresponsible comedy hit, "The Sophomore."

There are songs in the show—good songs. Use your discretion about talking about them.

# HANDY SCHEDULE CHART

**J. L. Harris, Boston projectionist, compiled the following table to accurately replace mental arithmetic in figuring running time. Managers will find it a time-saving aid in planning schedules; re-type it and slide it under the glass on your desk.**

**ACCURATE GAUGE FOR RUNNING TIME**

| Feet | Seconds | Feet | Minutes | Feet | Minutes |
|---|---|---|---|---|---|
| 15 | 10 | 2610 | 29 | 6750 | 75 |
| 20 | 10 | 2700 | 30 | 6840 | 76 |
| 25 | 10 | 2790 | 31 | 6930 | 77 |
| 30 | 20 | 2880 | 32 | 7020 | 78 |
| 35 | 20 | 2970 | 33 | 7110 | 79 |
| 40 | 20 | 3060 | 34 | 7200 | 80 |
| 45 | 30 | 3150 | 35 | 7290 | 81 |
| 50 | 30 | 3240 | 36 | 7380 | 82 |
| 55 | 30 | 3330 | 37 | 7470 | 83 |
| 60 | 40 | 3420 | 38 | 7560 | 84 |
| 65 | 40 | 3510 | 39 | 7650 | 85 |
| 70 | 40 | 3600 | 40 | 7740 | 86 |
| 75 | 50 | 3690 | 41 | 7830 | 87 |
| 80 | 50 | 3780 | 42 | 7920 | 88 |
| 85 | 50 | 3870 | 43 | 8010 | 89 |
| **Feet** | **Minutes** | 3960 | 44 | 8100 | 90 |
| 90 | 1 | 4050 | 45 | 8190 | 91 |
| 180 | 2 | 4140 | 46 | 8280 | 92 |
| 270 | 3 | 4230 | 47 | 8370 | 93 |
| 360 | 4 | 4320 | 48 | 8460 | 94 |
| 450 | 5 | 4410 | 49 | 8550 | 95 |
| 540 | 6 | 4500 | 50 | 8640 | 96 |
| 630 | 7 | 4590 | 51 | 8730 | 97 |
| 720 | 8 | 4680 | 52 | 8820 | 98 |
| 810 | 9 | 4770 | 53 | 8910 | 99 |
| 900 | 10 | 4860 | 54 | 9000 | 100 |
| 990 | 11 | 4950 | 55 | 9090 | 101 |
| 1080 | 12 | 5040 | 56 | 9180 | 102 |
| 1170 | 13 | 5130 | 57 | 9270 | 103 |
| 1260 | 14 | 5220 | 58 | 9360 | 104 |
| 1350 | 15 | 5310 | 59 | 9450 | 105 |
| 1440 | 16 | 5400 (1 hr.) | 60 | 9540 | 106 |
| 1530 | 17 | 5490 | 61 | 9630 | 107 |
| 1620 | 18 | 5580 | 62 | 9720 | 108 |
| 1710 | 19 | 5670 | 63 | 9810 | 109 |
| 1800 | 20 | 5760 | 64 | 9900 | 110 |
| 1890 | 21 | 5850 | 65 | 9990 | 111 |
| 1980 | 22 | 5940 | 66 | 10080 | 112 |
| 2070 | 23 | 6030 | 67 | 10170 | 113 |
| 2160 | 24 | 6120 | 68 | 10260 | 114 |
| 2250 | 25 | 6210 | 69 | 10350 | 115 |
| 2340 | 26 | 6300 | 70 | 10440 | 116 |
| 2430 | 27 | 6390 | 71 | 10530 | 117 |
| 2520 | 28 | 6480 | 72 | 10620 | 118 |
| | | 6570 | 73 | 10710 | 119 |
| | | 6660 | 74 | 10800 (2 hrs.) | 120 |

# PHILCO STORES ANXIOUS FOR TIE-UPS

In exploiting Moran and Mack in "Anybody's War," at Shea's Century in Buffalo, the Philco tie-up was one of the reasons for this picture's good opening. A picture coloring contest was promoted with the Times, through which a Philco radio was given as first prize and the theatre offered guest tickets for the next fifteen best.

A big two-column illustration and story was carried for four days in the Times, showing Moran and Mack standing alongside a Philco set. Thousands of contributions were received through this stunt.

The Philco dealers in the city put on some beautiful windows the central piece of which was a cut-out from the three sheet on the picture. Double sheets with photos also tied in with the show were used. A new model Philco set was put on display in the lobby.

Arrangements were made with the local distributor to put out some 80 24-sheets several days in advance of the opening which was a great break for the theatre. All the Philco dealers have entered into the first of the new season tie-ups with enthusiasm and some fine co-operation is promised.

A large co-operative ad was used on the day ahead of the opening of the picture, three-quarters of which was paid for by Philco and Philco dealers.

## GETS GOLFERS

Monty Salmon, manager of the Rialto theatre in Macom, Georgia, sent telegrams to the various golf and country clubs in the vicinity. The wires were posted on the bulletin boards, notifying golf enthusiasts of the laughs in the Charlie Chase comedy, "All Teed Up," being shown at the Rialto.

## PUTTING PRIZE

A Scanlon Putt & Pitch rug provided lobby entertainment for hundreds of patrons of the Tivoli, Chattanooga, during the showing of "Young Man of Manhattan." Each was permitted to putt five balls towards numbered circles on the rug, and the rug was given by Manager Clint Lake to the patron making the highest score.

## CORRAL IN LOBBY

A lifelike horse and cowboy, within a coral in the lobby of the Electric, Springfield, Mo., lent attractiveness to the showing of "Light of Western Stars." Manager Theresa Nibler reports that this display aided the gross.

# —"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

## W. E. DRUMBAR

W. E. Drumbar, mid-Texas district manager, confined most of his theatre activities in the southern states prior to receiving his present assignment about ten months ago. His first job in show business was with the Signal Amusement Company in Chattanooga, Tenn., in 1914, from where he was transferred to Knoxville, two years later.

W. E. Drumbar

For the next ten years, Drumbar directed his efforts to the operation of road show, stock, tab, vaudeville and picture houses. This experience put him in line for a district managership, which he received in 1925, when he was appointed to supervise theatres in North and South Carolina. Two years later he was transferred to Atlanta, where, after Publix had acquired Southern Enterprises, he was sent to Knoxville. He remained there for ten months and was then assigned his present position.

## J. C. EWING

Within the short period of three years, J. C. Ewing, manager of the Colonial, Watertown, S. D., has risen from usher to his present executive position, due to his persistence in thoroughly educating himself to the many intricacies of show business.

J. C. Ewing

In 1927, Ewing entered the theatre industry as usher in the State, Minneapolis. His untiring efforts were soon rewarded, for in November of the following year, he was promoted to assistant manager of the Aster, in the same city. Five months later he was transferred to the Uptown and a short while afterward to the Grand, in the same capacity. He received his first managerial assignment in December, 1929, at the Lyric, Watertown, from where he was transferred to his present location five months later.

## J. B. REISMAN

J. B. Reisman, who received his present managerial assignment at the Lawler, Rochester, Minn., on May 1, 1930, is a veteran showman, having entered show business in 1906 at the Chicago Majestic Theatre, at that time the ace vaudeville house of the country.

J. B. Reisman

Reisman followed up his debut into the theatrical industry by making a tour of the Orpheum circuit. Experience gained with this organization equipped him with the necessary background to build and operate, in association with his father, the Dale in St. Paul in May 1914. He was actively connected with this theatre and the Rialto until 1923, when F. & R. purchased them. Reisman then went to Canada, where he operated several theatres for the Famous Players Canadian Corp. In 1928, he joined the Fox West Coast theatres. He remained there for one year and then returned to the Northwest, in the employ of Publix as a relief manager in Fargo, N. D., from where he was given his present assignment.

## G. E. RICKERMAN

Texas seems to be the ideal location for many people and among those with that thought is G. E. Rickerman, manager of the Tremont, Galveston, Texas, who has centered his comparatively short but active theatre career in the Lone Star state.

G. E. Rickerman

Show business first heard of Rickerman in 1922, when he was house artist for the Majestic Theatre, Austin, which was operated by Southern Enterprises, Inc. Four years later, after his desire for painting lobby posters and the like had vanished, Rickerman accepted the position of house manager for that theatre. In May, 1929, he was promoted to the Hippodrome in Fort Worth as manager. Four months later, he received his present assignment.

## J. J. CAHILL

J. J. Cahill, partner and manager of the Brockton Theatre, Brockton, Mass., is a veteran theatre operator and vaudevillian, having opened the first picture house in Brockton in 1907, after enjoying several seasons as a member of a singing duo.

J. J. Cahill

Strange as it may seem, Cahill has confined all of his managerial activity to Brockton. When he opened his McCue and Cahill Ward St. Theatre seven years after the turn of the new century, several other houses catering to vaudeville and legitimate shows, competed with him for the town patronage. With the passing of a few years, Cahill entered into partnership with the owner of those operations and soon had control of the theatre industry in Brockton. When Publix acquired the Brockton Theatre, Cahill was retained as partner and manager.

## GORDON C. McKINNON

Getting a taste of the theatre as an usher and assistant projectionist at the Colonial, Port Arthur, Canada, prior to his entrance into the University of Minnesota, school of business administration, was the reason for Gordon C. McKinnon accepting an usher's job at the State, Minneapolis as a means of working his way through the university. At present he is managing the Chateau Dodge, Rochester, Minn.

G. C. McKinnon

Upon his graduation from the U. of M. in 1928, he was promoted to the Lyric, Minneapolis as assistant manager, because he had shown such splendid executive capabilities as an usher while attending school. McKinnon was assistant manager for several other theatres before receiving his present position in January, 1930.

## TICKER TAPE

On "Caught Short," several Illinois theatres made a Western Union tie-up which involved use of a stock ticker in the lobby. Cities in which the device was used were Rockford, Joliet, Peoria and Bloomington.

## Auto Parade Exploits Personality Leader

As a means of plugging his personality leader, Jack Jackson, publicity director of the Saenger, New Orleans, La., contacted the local agent of the miniature Austin automobile for a parade and throwaways. After the Austin agency had distributed 2500 heralds from their salesroom voicing the Saenger's M.C.'s opinion in regards the unique car, an automobile parade was formed, which exploited the car, M.C. and "Devil's Holiday." A tie-up with the local baking company, advertising Devil's food cake and the picture, netted considerable advertising in the form of window cards, heralds and free sample cake to patrons.

## ANKLE CONTEST

Engagement of "Loose Ankles" at the Rivoli, Beatrice, Nebr., inspired Manager Burton L. Jones to revive the "most perfect ankles" contest. Diamond ring worth $50, box of hosiery and pair of hosiery were prizes, all promoted. Entrants registered at cooperating merchants, and appeared two successive nights at theatre for elimination.

## AMATEUR REVIEWS

"Critics Contest" engineered by William Slater, assistant manager of the Strand, Plainfield, N. J., in cooperation with a local paper, netted 106 letters reviewing "The Big Pond" and a good publicity smash in the paper on the picture.

# Repertoire Week Boosts Gross in Durham

Repertoire week, inaugurated as an experiment in the Rialto theatre, a Class C house in Durham, North Carolina, was such a success from a box-office standpoint that L. D. Netter, associate director of buying and booking, has recommended adoption of the stunt throughout the circuit in similar spots.

In the Durham test, three previous releases featuring Joan Crawford were selected, "Untamed," "Our Modern Maidens" and "Montana Moon." The week was designated "Joan Crawford Repertoire Week," and on account of increased film rentals, the net was $300 more than average in the face of unusual hot weather.

It would be better to give a Paramount star the break, Netter states in his report of the experiment, but the selection of the star in each instance should be determined by the popularity of various stars in the particular locality.

## Byrd Driver on Stage With His Team of Dogs

Second week's business on "With Byrd at the South Pole" at the Uptown, Boston, increased, when J. S. Saef, publicity director and acting manager, induced Frederick Crockett, one of Byrd's dog drivers, to appear on the stage for one day with five of his dogs. Dogs were used for a front ballyhoo between appearances.

## PERFECT CALF CONTEST

Merchant tie-up effected by Manager David J. Walsh of the Strand, Pittsfield, Mass., on "The Golden Calf," had a window display with a 3-foot cut-out of a perfect calf, and cut-out of El Brendel, tape in hand, interviewing models. Girl with calf measurements nearest those listed on cut-out received pair of hose and guest tickets.

## COOLING STORY

Inspection of the Olympia Theatre refrigeration and ventilation plant by the United States Meteorologist stationed in Miami netted Manager James H. McKoy an excellent institutional story in the Miami Herald on the "manufactured weather" provided for Olympia patrons.

## SWITCH THREE-SHEETS

Showings of three-sheets in Toledo have been switched by Wm. Exton, Publicity Director of the Paramount, to cover miniature golf courses and auto parking spaces.

## SYMBOL AND COLOR CHART FOR THE FOUR SEASONS

| Season | Symbols | Colors | Flowers |
|---|---|---|---|
| SPRING | Birds, butterflies, flowers, sundials, gardens, sunshine. | Pearl gray, pink, lilac, ivory, light blue, coral, apple green. | Apple, cherry and almond blossoms, roses, pussy willows, lilacs, tulips, daffodils. |
| SUMMER | Travel, touring, vacations, sports, moonlight nights. | Any pastel shades of the rainbow*; cool colors. | Daisy, peony, clematis, asters. |
| AUTUMN | Harvest, fruits, grains, corn stalks rustic scenes, bark, woods | Red, yellow, orange, green, brown, purple; strong colors. | Chrysanthemum, dahlia, goldenrod, foxtail, Autumn foliage. |
| WINTER | Icicles, snow, ice, frost, snowman, winter sports. | Red, green, gold, frosted effects; all warm colors. | Pines, ruscus, box, oak, palms, holly, poinsettia. |

(*Pastel shades of the rainbow: pink, yellow, green, blue, violet.)

## Look in PUBLIX OPINION First!

All Managers,
North Florida District.
Gentlemen:

Next to my right arm, the most valuable piece of machinery in my office is PUBLIX OPINION.

Just yesterday I searched through trade magazines and booking department records for an hour for a description of a certain short subject, and when I was about to give up in despair, I happened to glance at a copy of PUBLIX OPINION on my desk. Right there in front of me was what I wanted, from Louis Notarius of our Home Office Booking Department.

About this time a theatre manager came in to get information on the Floyd Gibbons trailer on the Byrd picture. While he was telling me what he wanted his hand was resting on exactly the information he desired, on the front page of a recent issue of PUBLIX OPINION.

Moral: "Keep up your file of PUBLIX OPINION and look there first."

Cordially yours,
CHARLES G. BRANHAM.

# LEW SCHNEIDER GREW WITH INDUSTRY

## FORMER 'OPRY' HOUSE USHER RISES TO LEADER OF PUBLIX' VAST DOMAIN IN SOUTHWEST

The town of Dallas, Texas, like many other straggling communities that dotted the surface of these United States in the tender beginnings of this century had its Opera House. This "Opry," like its counterparts throughout the nation, housed the yearly graduation classes of the local school in their commencement exercises, served as a convention hall for the G. A. R., sometimes was hallowed by the church services of a local cleric and occasionally put on a show by a wandering "Uncle Tom's Cabin" company. The Dallas Opera House, around 1905, was managed by the firm of Greenwall & Weiss.

All this, admittedly, is of small concern to the readers of Publix Opinion. What does concern them, however, is a lanky, broad-shouldered youth of 15, whose manner of stalking about that theatre indicated an early military training. As a matter of fact, this young man, having completed courses at the Dallas public and high schools, was then attending St. Mary's Military Academy in Dallas and working in the evenings. Like most young men, he had dreams. When the approaching footsteps of his boss made him suddenly dissever himself from the pillar to which he had been glued, entrancingly following the antics of a harrowed and bouncing Eliza, he would heave a great sigh. Gee! Wouldn't it be wonderful to be in a theatre all the time! If only some day he could be the boss of a big theatre like the Opera House!

That particular boy has lived to see his dream come true. For Lewis E. Schneider, Division Director of the Great Southwest, grew to be the "boss" not only of a big theatre like the Dallas Opera House but of an entire group of theatres in a sector so vast that it requires three days travel to go from one end of the division to the other.

### *Rose Rapidly*

His rise was a rapid one. Finding the school atmosphere of the Military Academy too restricting after the colorful and invigorating breath of show business he had inhaled, young Schneider quit the school in his third year and got a permanent job at the Opera House as assistant treasurer. Some time later, he went with the Majestic Theatres in Dallas as assistant treasurer and was soon promoted to treasurer. During this time, he had kept his eyes and ears open. At one time, he deliberately took a job as a stage hand in order to learn what it was all about back stage. The information he acquired here was later useful to him when, upon the opening of the Missouri Theatre in St. Joseph, he was able to both demonstrate and argue union officials into the idea that one stage hand was all that was necessary, instead of the specified three. He had picked up useful bits of information regarding theatre operation which he carefully stored away for future use. When he felt that he had a sufficiently fundamental and coordinated knowledge and experience, he decided to go in business for himself.

He finally decided upon a theatre which was the second movie house in town. Originally a vacant store, a booth had been placed over the lobby, folding chairs kept in line by a board were placed inside and a moving picture "theatre" was evolved. Schneider went into partnership in the management of this house. There were two others in the company beside himself and the three of them took shifts in doing everything there was to be done in the theatre. In his regular turn, Schneider was a projectionist, took the money in the cashier's booth, served as an usher, doorman, bouncer, janitor and manager. When the project had been developed into a paying proposition, Schneider sold out his interest at a profit and became treasurer of Lakecliff Park. This was a large amusement park and had a big summer theatre which played musical stock two years, dramatic stock one year and vaudeville stock one year. Some of the biggest names in show business today appeared on the boards of that theatre. During the winter season, when the park was closed, he worked in the drug business.

### *Entered Hotel Business*

This association with a business outside of the show game proved to be a stepping stone to one of the most valuable training periods of his career. For shortly after, he entered the hotel business and, after spending two years at the Southland Hotel, Dallas, he came east and was associated with the McAlpin and Biltmore Hotels in New York City, the Hollywood, West End, N. J., the Statler in Cleveland and many other big town hostelries. Aside from the general business, organization and coordination training he received in his hotel work, the most important thing which this experience contributed to his later career was a keen, penetrating and instinctive knowledge of men. Lew Schneider has always been known as a good judge of men and when he puts his trust in a certain man, seldom is that trust betrayed.

While engrossed in his interesting hotel work, America entered the War. Schneider immediately left his civilian labors and joined the First Officers Training Camp at Leon Springs, Texas. His early military training stood him in good stead and he was commissioned as 1st lieutenant of Field Artillery and was sent overseas as a casual. Once in France, his alert, coordinated and finely organized mind almost instantly made itself felt in artillery practice—which is largely a matter of mathematics—and he was selected to attend the French Artillery School at Fontainbleu and at Saumur. Once having completed his course, he was assigned to the 151st regiment in the 42nd division with which famous fighting outfit he served for a considerable period of time at the front. His outstanding abilities making themselves more and more evident in action. Schneider was sent back to the United States in July 1918 as an artillery instructor. He was made Chief Instructor at the Firing Center at Camp McClelland, Alabama. He served in this capacity and on a number of staff positions until he was honorably discharged in San Antonio in October 1920.

### *Returns to Theatre Game*

Once out of the army, Schneider returned to his first love—show business. He resumed his theatre work with Hulsey's Texas Holdings, being placed in charge of that firm's warehouse at Dallas. While here, he established the first Warehouse, Purchasing, Store Supplies and Accessories System at Dallas which is practically still in effect and upon which many subsequent systems have been modeled. He held the same post when the Hulsey firm was taken over first by Lynch and then by Famous Players. Under the Famous regime, he served as special representative until Harold Franklin brought him into the Home Office for special work directly under him. When Publix was organized, Schneider continued doing special statistical and other work for Mr. Katz. In this work, he was thrown in intimate contact with Mr. Katz from which he has carried away a mine of valuable showmanship knowledge which he greatly treasures. When the divisions came into being, he was put in charge of the Western Division and he has since successfully handled all territories of the entire circuit, with the exception of the West Coast, Chicago and the North East.

Although the distance and extent of his division keep him away from the Home Office a good deal, the few months of the year that he does spend here in New York have been sufficient to endear him to everyone in the Home Office. The same is true of the field. There is something in his kindly smile, his sympathetic attention to one's problems, his disarming frankness which warms people to him. The men under him swear by him. He is to them an ideal, an inspiration, a mentor, an advisor and—above all—a friend. Combining humanness to a marked degree with essential ability, a fine, organized mind and a contagious enthusiasm, he is an ideal leader of men.

Mr. Schneider is a married man whose wife—a real partner—has valorously undergone without a murmur the difficulties and inconveniences of a life constantly spent in travel. He owes his main inspiration to her. His chief diversion, until recently has been golf. However, the concentrated pressure of show business in the past few years has caused him, little by little, to relinquish that diverting pastime. Now, he plays, lives and breathes show business.

The dream of the "Opry" House usher has indeed come true. For rooted to the very beginnings of show business, Lew Schneider has grown up with it, stage by stage, through its many diversified and tortuous windings to the happy and coincident florescence, both of his own personal triumph and that of the industry which he has so long and faithfully served.

LEWIS E. SCHNEIDER
*Division Director of the Southwest*

## KNOW YOUR ORGANIZATION!

*These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.*

## FOR YOU! AND YOU!!

Division Manager John B. Carroll sends the following to all of the theatres in his division. What he says, of course, is equally applicable in every division.

**There is no doubt in my mind but that every manager, assistant manager and every member of the staff in each theatre of this district fully appreciates the great value being derived weekly from Publix Opinion. The keynote of the Chicago Convention was "KNOW YOUR ORGANIZATION" and to enable everyone to know the organization, Publix is going to a great expense and effort in the publication of Publix Opinion.**

**We are all receiving great benefits from this publication, and it is now up to us to give it our wholehearted support by sending in regularly to Mr. Serkowich contributions of a nature that will be helpful to other members of the organization. Therefore I would like to have each theatre designate some one as Publix Opinion Editor for the Theatre and see that he sends in weekly contributions regularly.**

**Of course space in Publix Opinion is limited and frequently prevents publication of certain contributions. However, they are picking valuable contributions and publishing them each week, so let's get behind Publix Opinion and give Mr. Serkowich everything from your theatre that would be of interest to other men in the field.**

**Tell them what you are doing, your plans, your exploitation and numerous other happenings that would be of interest.**

**Get behind this enthusiastically and give Publix Opinion the support that it warrants.**

**JOHN B. CARROLL.**

## ESSAY CONTEST WITH G. E. BIG IN BUFFALO

Recently Shea's Buffalo put over a splendid tie-up with the local General Electric Refrigerator distributors through the theatre, obtained three quarter page ads and some 25 fine window displays in Buffalo and vicinity.

The tie-up took the form of a contest through which entrants were asked to submit essays on the subject "Why I Would Like to Own a General Electric Refrigerator?" The judges included the managing editor of one of the newspapers, a prominent physician and a noted advertising expert.

A General Electric refrigerator was placed in the lobby, with a young lady attendant. Entrants in the contest had to get an entrant blank by paying admission to the theatre. The essay also had to be returned to the young lady in the Shea Buffalo lobby, so that two admissions were obtained from thousands of entrants.

The refrigerator was won by a resident of Kenmore, a town near Buffalo, who submitted a beautifully drawn background with the essay printed at the bottom. The winning essay, in the attractive form in which it was submitted, was exhibited in the lobby of the Buffalo.

The quarter page ads all plugged the Shea Buffalo show across the top. Similar tie-ups can be effected in any Publix city.

# NEW SEASON COPY LURES PATRONS TO THEATRES IN INSTITUTIONAL CAMPAIGN

Chicagoans with a yen these days for beaches or parks are getting food for a different sort of idea regarding their amusement, via every available agency.

Institutional copy in all ads, trailers, over the radio, on canopies and in lobbies, is putting over the message that something unusual is happening in picture entertainment—that the 1930-31 season of big pictures is now on in Publix-Balaban & Katz wonder theatres.

This institutional copy tells the fans that Publix-B. & K. has moved the new season two months ahead and is showing all the new pictures now, that July and August are the banner months in our theatres and the great producers, knowing this, have released their most marvelous productions ahead of schedule to get them in our advanced 1930-31 season of big pictures, on now!

All trailer copy tells fans the same thing, as do radio programs and incidental advertising. Canopy copy reiterates it, and a similar style of marquee and front-house decoration for all theatres drives home the fact that something special is going on.

**Cooling Copy, Too**

Coupled with this campaign is "cooling copy," wherever it can be injected. Comfortable, refreshing hours that can be theirs at any Publix-B. & K. theatres are stressed to the public again and again. In the minds of the advertising heads of the Chicago office, each hot day means a fertile field for sowing thoughts of cool theatres.

All this is so that the Chicagoan pondering on the question of amusement will not be able to overlook the fact that if he wants to see the "biggest and best pictures" of the new season he'd better go to the nearest Publix-Balaban & Katz theatre now, because all the great producers have chosen July and August to spring their latest stuff.

John Balaban interviewed movie critics on the forthcoming season's product, and the story received a big play, particularly in the Herald & Examiner and the American. Rob Reel's story in the American is reproduced on this page, along with samples of the ads selling the new and greater product to be seen at Publix B. & K. theatres. Institutional boxes topping the ads were chosen as the most forceful method of bringing home the message to fans.

**Two Good Trailers**

Following are two of the trailers used in all theatres, emphasizing the main angle of the summer campaign:

1930-31 Theatrical season begins next week in the Publix Balaban & Katz Theatres.

The great picture producers know from previous experience that July and August are the banner months in our theatres and they are sending us the gem productions of their studios for these two months instead of holding them until later.

We have pre-viewed everyone of these sensational pictures and they are marvelous. We can assure all Chicago that never before have we been able to present such dramatic hits consistently, every week, as we will during the next two months.

And remember, our theatres are cool, delightful and refreshing! As far back as 1918, we made summer theatre-going a pleasure. Today, Publix-Balaban and Katz theatres are still pre-eminent for summer comfort.

"BETTER NOT LEAVE TOWN OR YOU'LL MISS ALL THE NEW BIG PICTURES AT PUBLIX BALABAN & KATZ THEATRES—" says Rob Reel, in the Chicago Evening American.

And she further says: "Publix-Balaban & Katz have moved the new season two months ahead, and are now showing all the new pictures and they're great!"

The new season of big pictures which started last week has brought new crowds—tremendous audiences to all Publix-Balaban & Katz Theatres!

LOOK AT THESE NEW SEASON SMASHES THAT ARE COMING. . . .

# CHICAGO'S NEW SEASON CAMPAIGN

*Institutional copy, shouting news of the great new season product, is being incorporated in all Publix-Balaban & Katz ads, trailers, canopies and lobbies. Below are shown specimen ads which carry the message to readers daily, with a reproduction of a story from the Chicago American, quoting John Balaban to the effect that the film season has been moved up two months and that great, new pictures of the 1930-31 season are already being shown in Publix-Balaban & Katz theatres. Coupled with these new season announcements and the regular selling copy on attractions is cooling copy, designed to convert potential beach and park patrons into theatre patrons. See the adjoining columns for further details of this effective new season campaign.*

## OLD TIME MOVIE IS HUGE SUCCESS

An old time motion picture show, introduced as a unit of a program featuring "The Benson Murder Case," scored a huge success for Manager Walter C. Benson of the Strand, Pawtucket, R. I.

Unit was made up of news shots dating back to 1910, a comedy of much more ancient vintage, and several old time stereopticon slides. News shots showed Roosevelt in Africa, coronation of King George, native uprising in South Africa and early shots of the World War. Comedy, "The Runaway Horse," wound up the program.

Benson opened his old time show with a slide of the American flag, then a welcome slide. Newsreel was next, and during its progress a pre-arranged break was followed by a "One Minute, Please" slide, then a series of advertising slides written in comedy vein. Local vocalist sang "The Curse of an Aching Heart," accompanied by the Strand organist on a tinny piano, which was used through the entire unit.

Novelty throwaway was used as exploitation, with old-time films billed exactly as they would have been when first shown. Films were obtained from Pathe, slides made up locally. "Flashes of the Past" and Audio Review No. 46 were the subjects.

### USHERS SING

Five of Manager H. S. Glover's ushers at the Majestic, Shreveport, La., supplanted the trailer for "Mammy." For a week in advance, they presented themselves on the stage on each program, in blackface, and sang songs from the picture, announcing the next week's attraction at the same time.

### 'DON'T GAMBLE'

Ingenuity of Harry Lyons, student manager at the Bardavon, Poughkeepsie, procured an excellent window on "Caught Short." Catchline was "Don't Gamble—Let Grant's Paint Your House." Window had cutouts of Moran and Dressler, with appropriate copy, draped with ticker-tape.

## Entertainment Atop Marquee Effective

With the playing of "Hallelujah" at the Strand, Birmingham, Ala., Manager D. Merritt chose appropriate means of heralding the feature and at the same time attracting people to the theatre by the use of marquee entertainment.

Merritt erected a platform atop the marquee where a local negro tin-pan orchestra, composed of a home made drum contraption, harmonica, ukelele and two dancers entertained the passing crowds.

### NOVEL PROLOGUE

Taking advantage of the opening scene in "Paramount on Parade," (ushers going through various maneuvers) Monte Hance, manager of the Saenger, Biloxi, Miss., enhanced the first scene by using two of his ushers as atmosphere. These ushers were at both sides of the stage, with traveler as background. On a cue, the boys stepped forward and saluted, as baby spots were focused upon them. At fade-out of ushers scene, spots were extinguished and the two ushers left the stage.

## Nancy Plays a Violin in Unique Lobby Display

Unique lobby display was used by Manager Edward Reed of the Crown, Mobile, in advance of "Dangerous Paradise." Reed took a 3-sheet cutout of Nancy Carroll, put a dress on it, and seated the figure on the edge of a table. Violin and bow placed in her hands contributed to the lifelike effect.

### STYLE SHOW

A style show run by Manager Peter Levin of the Capitol Theatre, New Bedford, Mass., received an excellent break with the papers which devoted whole pages to the merchants co-operating in the show. Show ran three days. That this was done by a class B house, is worthy of credit.

### WHERE STORES CLOSE

Merchants closing on Thursday afternoons in Jackson, Tenn., are displaying cards distributed by Manager John McKenna of the Lyric, advising patrons that staffs are probably at the cool Lyric.

## SPACE GRAB!

*A splendid example of a double spread amusement section plugging the features coming to the Saenger Theatre, Pine Bluff, a couple of months in advance. It was put over by Manager Hall of the theatre, who made use of exchange material for most of his space filler.*

## IDEAL HOUSE CONDITIONS

**Ideal house temperature and relative humidity for varying outdoor temperatures is given below. Readings are made with a psychrometer, which every theatre should have. Consists of wet and dry bulb thermometers, mounted together with a chain or other means of whirling them rapidly. Rapid movement causes evaporation of water in saturated cloth of wet bulb, lowering the temperature registered. Rate of evaporation and hence degree of change in temperature depends on the relative humidity. Instrument should be whirled several times, half a minute each time, and minimum wet bulb reading taken. Readings should be made at a point which represents average conditions throughout the theatre.**

**If outside dry bulb temperature exceeds 95 degrees, keep inside dry bulb temperature 15 degrees lower, and humidity as low as possible.**

| Dry Bulb Outdoors, Degrees | Correct Dry Bulb, Indoors | Wet Bulb Indoors | Relative Humidity Indoors |
|---|---|---|---|
| 95 | 80 | 65.5 | 47% |
| 90 | 78 | 65 | 50% |
| 85 | 76.5 | 64.5 | 52% |
| 80 | 75 | 64 | 55% |
| 75 | 73.5 | 63.5 | 58% |
| 70 | 72 | 63 | 61% |
| Below 70 | 72 | 58 | 40% |

# HUSTLERS GRAB NEWS SPACE IN OREGON

Pick up a newspaper in Portland, Oregon, these days, and the name of the Paramount Theatre leaps out at you — read each of the several stories which appear, scan the captions under the pictures, and you'll have no excuse for not knowing what's playing there, on screen and stage.

Conrad Holmes, manager, and Bert Henson, publicity director, have the Indian sign on the Portland newspapers, for the simple reason that they're making news all the time. It's easy for them to garner the flood of publicity the theatre is getting, because it's all NEWS, and every inch is backed by plenty of ingenious, resourceful thinking, with maybe a peek now and then at the bound volume of Publix Opinion.

**Clean-Up Campaign**

It would take a big advertising budget to pay for the space they've netted in the past few weeks. Among their major accomplishments is a Clean-up Campaign which they conducted in cooperation with the Chamber of Commerce and six Portland papers. One hundred and ten inches of publicity, most of it front page, told of the leading part the theatre had in the campaign. It was instituted with a C. of C. luncheon in the engine room of the theatre, followed by a speech to the audience from the Mayor, and a parade, led by Phil Lampkin, M. C., and his band, in a bannered truck. Lampkin was supposedly the moving spirit behind the campaign; photos of the Mayor shaking hands with him after a ceremony of adopting him as Portland's Favorite Son made three leading papers.

Portland Shrine Band wanted an Oregon song to play at the Imperial session of the Shrine in Toronto. Henson organized a contest, with Lampkin, Con Maffie, the theatre's organist, and the Shrine band leader as judges. Portland News cooperated, to the extent of 75 inches split into seven stories, daily for a week, with two pictures thrown in.

**Theme Song Gag**

Portland News also cooperated with a contest on "The Benson Murder Case," and printed a full-page insert playing up the murder as a news event. Back of the insert plugged a serial story soon to start. Henson sold the insert, with its 40,000 circulation, to the paper in return for a shorthand contest, which was carried in the regular issue.

Gag used successfully by Charley Taylor in Buffalo, of having Lampkin write a theme song for a newspaper serial story, was planted with the Portland Telegram. Lampkin and Maffie tore out the song, and the newspaper plugged it and them heavily. While not distinguished for musical accuracy, Publix Opinion suspects "Short Skirt Sue" of being the same song Lampkin and Taylor used in Buffalo, and published in its columns as an inspiration to other M. C.'s engaged in tearing out a hit at the behest of an enthusiastic publicity man.

**Stunt Photographs**

Portland exploitation has one definite object in mind—landing of photos of stunts in the papers. Stunt pulled in cooperation with the Union Pacific netted photos in two papers. Henson took Lampkin, Maffie and the stage show chorus down to the yards to inspect a new Mallet locomotive; installed his M. C. and organist as engineer and fireman, draped girls all over the big engine, and beckoned the photogs.

When Eugene Pallette played a week at the Paramount, Holmes and Henson arranged for him to pilot a bannered street car on its regular Broadway run, attired in motorman's cap. Picture of the car's front, with Pallette grinning out over a banner which stressed playdates on "Paramount on Parade," landed in every paper.

Theatre has not lacked for cooperative advertising, either. Portland merchants paid for a double spread on "With Byrd at the South Pole," built around a photo identification contest, and also for a full page welcoming stage shows back to town.

## Telephone Memo Pad Gag Brings Response

One thousand slips of paper giving effect of having been torn from a telephone memo pad were used by Manager Edgar Simonis of the Strand, Texarkana, Tex., on "The Flirting Widow." Bore a message from "the flirting widow," and the theatre's 'phone number. Two hundred and fifty people were curious enough to 'phone, and were told playdates.

## SHOE TIE-UP

A tie-up with a local shoe dealer was good for free publicity in the dailies and merchants ads for "True To The Navy" at the Saenger, Vicksburg, Miss. Manager J. F. Thames, Jr., sold the bootery shop on the idea of donating a pair of Clara Bow shoes to the lady it fitted perfectly.

# Amateur Singers' Contest Gets Radio Plug

Tie-up with Atwater Kent radio dealers and local radio station was made by Manager Leonard Worley for the engagement of "The Rogue Song" at the Palace, Peoria. Amateur singers' contest was announced and over 100 entrants secured. Prizes were a radio set, loving cup from Lawrence Tibbett, watch donated by local jeweler, and wearing apparel, also promoted. Dealers used two co-op pages during the week prior to playdate, and devoted their windows to the contest.

Judges were recognized leaders in Peoria musical circles, and to judge the contest, remained in their homes and listened to the auditions over their own radios. Winners appeared on the Palace stage during showing of "Rogue Song."

Radio station and dealers are asking for another similar tie-up, Worley reports.

## 'Jolson Contest' Boosts Grosses For Two Weeks

Contest to select the best Al Jolson imitator in Council Bluffs, Iowa, was conducted by Manager R. K. Fulton as part of his exploitation on "Mammy."

Contestants appeared at the nine o'clock show for four successive nights prior to opening of the Jolson picture, and winners of the four eliminations sang it out on Sunday night, day the picture opened. Prizes were a $75 diamond ring and $25 watch, promoted from a jeweler, who displayed them in his window a week in advance.

Contest not only garnered plenty of publicity for the Jolson picture, but helped the preceding week considerably.

## LOG CABIN FRONT

Marquee of the Ritz, Anniston, Ala., roofed a log cabin on "Light of the Western Stars." Manager George Hoffman had it constructed with pine tree veneer, with realistic effect. Ample doorways prevented obstruction of the sidewalk.

# Girls' Popularity Contests Click in Mid-West

Four round trip tours to Bermuda have been promoted by the Publix Great States Division, for prizes in Working Girls Popularity Contests now current in four cities of the division.

Trips were promoted entirely free of cost by Division Publicity Director Madeline Woods, through the Amerop Travel Service, Inc., in cooperation with the Pennsylvania Railroad and the Furness-Bermuda Lines.

Popular Working Girl Contest recently conducted at the Colfax, South Bend., Ind., was so successful that it is being repeated by Miss Woods in Gary, Joliet and Rockford. Theatres in each town have cooperation of a local newspaper. Ballots are distributed among contestants, and are good for 100 votes when deposited at the theatre with a paid admission. Newspapers run ballots each day, good for 25 or 50 votes when deposited at the theatres with a paid admission. Number is increased on playdates of pictures in need of extra stimulation, increasing the incentive to attendance on those dates by doubling the votes possible.

In Rockford, local paper is offering additional votes to girls who get subscriptions to the paper or turn in classified advertising.

Since a similar contest has already been conducted in South Bend, the Bermuda trip is being given there to the man or woman over 18 who gets the most votes, with ballots handled in the same manner as elsewhere.

Travel service is providing every town with thousands of dodgers advertising the contest, free of charge.

# HERE'S A CHILDREN'S STUNT!

*Long known for his success with his children's club, Manager Matt Press, of the Saenger Hope, Ark., combined his Greater New Show World campaign with his latest "Kiddie Klub" stunt, to smash results.*

*"Treasurers of the New Show World" was theme of the combination campaign, and treasure hunt for kids the feature. Six attractions were grouped, dubbed "treasures," and featured in all announcements and ads one week in advance of playdate on opening subject of group. Treasure hunt was announced four days in advance and wound up with a full page co-op ad, reproduced here:*

*Press bought 500 prizes at $2.50 per hundred from a novelty firm; bottling company came across with 600 bottles of Coca-Cola; fruit company furnished apples and bananas. Other merchants furnished ice cream, pop corn and candy.*

*At 10 A. M., morning of the hunt, the 600 children who belong to Press' "Kiddie Klub" were divided into groups of 100, each under a leader. Itinerary was arranged so each group would appear at a co-operating store at different intervals. "Hold Everything," opening picture of treasures group, was the war-cry, and the kids carried dozens of banners.*

*At conclusion of tour, the kids paid their way into the theatre, where games were conducted, prizes awarded, announcements made of coming "Klub" events, and a special program screened.*



TREASURE HUNT For Value Seekers For Kiddie Klub Members Tuesday, June 17

COME ON! Members of the Publix-Saenger
KIDDIES CLUB
Get in on this big treasure hunt
10:00 A. M. Tuesday
Meet at the Theatre for this big surprise.

When your Summer apparel is cleaned by
J. L. Green
IT'S A TREASURE OF FINE CLEANING
"We Know How"
Phone 226

Good Health --A Treasure
We have the Drugs and accessories to help you keep that way.
There are thousands of values all over our store always.
Briant's Drug Store

PLAY GOLF
Saenger Theatre Handicap —brings treasures of health
American Legion Miniature Golf Course

Special Tuesday!
SANITARY KITCHEN GARBAGE CAN WITH AUTOMATIC FOOT LIFT
In your choice of several colors, this attractive can will fit in with the color scheme of your kitchen. Just step on the lever, and the lid lifts. Nothing could be easier to operate.
A Treasure Tuesday at
98c
Hope Furniture Co.
CALL FIVE

WINNIE LIGHTNER and JOE E. BROWN
"HOLD EVERYTHING"
AT THE SAENGER THEATRE
One of The Treasures of The Show World
3 DAYS ✦ STARTING TUESDAY ✦ 3 DAYS

Treasures . . .
for the home
for the family
as well as special treasures Tuesday morning
for the kiddies
Montgomery Ward &
112 E. Second Phone 930

COMING TREASURES OF THE SHOW WORLD
LAST TIMES TODAY BUDDY ROGERS —also— "BAFFLE IN NUMBERS"
AL JOLSON —in— "MAMMY" Three Days Tuesday, Wednesday, and Thursday June 17, 18, 19
SAENGER
GARY COOPER —in— "THE TEXAN" FRIDAY AND SATURDAY "SHOWGIRL OF HOLLYWOOD" SUNDAY AND MONDAY SON OF THE WEST

A Surprise for Treasure Seekers
WEDNESDAY
House Dresses
59c
For the day after the Treasure hunt—but its worth waiting for. All our Wash Dresses—former values up to $2.00, for ladies and misses, sizes 2 to 14, and from 16 to 54, all strictly fast colors, and in all the wanted, summery materials, for less than the cost of the materials. Wednesday only 59c
Geo. W. Robison & Co.
HOPE "THE LEADING DEPARTMENT STORE" PRESCOTT NASHVILLE

Patterson's DEPARTMENT STORE
HOME OWNED AND OPERATED BY ONE FAMILY FOR MORE THAN 30 YEARS
TREASURE of All Sales
$60,000 Mammoth RELEASE SALE
Bringing genuine savings to you. Our stock must be reduced, and the best way to do it is to cut prices. That's just what we have done. And how the crowds are coming! You, too, can take advantage of these savings.
BIGGER BARGAINS...BETTER VALUES

Come On, Shoppers
Get in on a load of
TREASURES
Offered by Hope merchants upon the occasion of their next
Trade Day, July 3rd.

TREASURES
of the newspaper and magazine world. Thrilling fiction for every taste.
Webb's News Stand
COLD DRINKS, TOBACCO SHINE STAND, DOMINOS

The Treasure of all Drinks
Coca-Cola IN BOTTLES
It had to be good to get where it is. Eight million a day. Bottled in Hope by
Hope Coca-Cola Bottling Co.
Take Home A Case . Phone 392

The Treasure
—of fruits from all lands—at reasonable prices
Hope Fruit Co.

THE TREASURE
—of all canned foods—a balanced ration
MORELAND'S CHILI
Mexican Style With Beans
. . . at your Grocers'

## Classified Ad Contest Exploits 'On Parade'

"Paramount on Parade," playing at the Ellanay, El Paso, Texas, received splendid newspaper cooperation in the form of a classified ad contest, through the efforts of Manager Carlos Frias.

A 60 inch ad, with copy on the picture and contest, given by the El Paso Post, preceded the actual contest. On opening day of picture, a full page co-operative ad, exploiting the picture appeared in the Post. Frias also secured, gratis, one hour of radio time for "Paramount on Parade" phonograph recordings, which were interspersed with mention of theatre name and playdate. This broadcast was in the form of a request contest.

## Baby Photos In Lobby Exploit Mother Film

A baby photo stunt, used in connection with the showing of "Sarah and Son" at the Paramount, Cheyenne, Wyoming, created a great deal of interest among the local residents.

Photos taken ten years before were obtained from the local photographer and placed upon a large panel in the lobby of the theatre. Mothers identifying their children were admitted free.

## 'CUCKOO' MATINEE

"Cuckoo Matinee," with prizes offered to children attending in most unique costumes, packed the Morton, Dorchester, Mass., on Monday afternoon during the showing of "The Cuckoos." Audience did the judging, and only cost to Manager Albert B. Lourie was $6 for prizes.

## PLANTS TREES

Exploiting "The Cuckoos," Manager Ed Toerpe placed small trees in the flag holes in front of the Orpheum, Galesburg, and put Wheeler & Woolsey and cuckoo cutouts in the trees.

# SOURCES OF WASTE IN ADVERTISING OUTLINED

Constant alertness against haphazard, wasteful and ineffective advertising campaigns, especially at the present time, when daily operating costs are ordered to be wisely pared, was comprehensively discussed in a recent Printers' Ink article. The article, titled, "Seven Sources of Waste In Advertising," should be intelligently adapted by all theatre and advertising managers for their particular operations.

"There must be at least a few danger signs which we can learn to look for, and spot," cautions the article, "before we give a final go-ahead on the expenditure of perfectly good advertising dollars. The more reefs and shoals we can chart in advance, the smoother the voyage we can promise ourselves and our fellow expenditors."

The seven sources are:

*1. Lack of co-ordination.* Surely the first and most frequent cause of advertising waste. Salesmen must tell essentially the same story as the advertising tells.

*2. Advertising against unknown factors.* Apt to lead to inefficiency. The unknown factors may be uncertain business conditions, unknown plans of a competitor, hazards of the weather.

*3. Competition overkeen.* Tendency to over-advertise usually results at this time. Sound business strategy may indicate that the thing to do is to keep your eyes OFF your competitors, ON your prospects and go quietly after the quota set. Labor in behalf of the balance sheet, not the possible moral victory.

*4. Poor selection of media.* Such as advertising a woman's product in a man's publication, etc.

*5. Space units too large or too small.* There is usually some one size of space unit which will produce results at a lower-cost-per-result than all other sizes.

*6. Use of a weak appeal.* Present the appeal which will interest the prospective customer, as regards to the publication carrying the ad.

*7. Untruthfulness.* Even though we heed all the warnings listed above, our advertising must be truthful, if it is to operate at full efficiency. By whatever degree you digress from simple honesty, you may accept it as a principle, by that or a greater degree your advertising will sooner or later begin to lose its efficiency.

As a summation of the entire article, it will be well and showmanlike, to keep the following seven questions on hand, to be answered fully each time an advertising campaign is about to be released.

1. Is our advertising co-ordinated with every other phase of the business—so that each division will give maximum support to every other division?
2. Are there any unknown factors—to be watched for as the campaign progresses?
3. Are we over-advertising through false ideals of beating our competition?
4. Is our media selection right?
5. Are our space units the right size?
6. Is our advertising appeal the most effective?
7. Is our advertising essentially truthful?

Empire Theatre, Mobile, Ala., is now operating Saturdays and Sundays only.

## Local Newsreel Draws Crowd to Theatre

Field Day Exercises of the Lowell, Mass., High School are an annual event, held this year on May 29th. Manager Nathan Silver of the Merrimack Sq. Theatre had a local cameraman film the parade of students and officials to the Lowell Common, and also the exercises which followed. Twenty thousand people were along the route of the parade and on the Common.

Film was rushed to Boston, developed and hurried back, and shown on the screen of the Merrimack Sq. the same night, as advertised. Theatre showed the film for five days, with constant theatre parties made up of students, teachers and city and school officials who were included in the picture. Silver advertised the showing on the bulletin boards of the high school, in his lobby and in the newspapers, which carried publicity as well.

At conclusion of showing, Silver presented the 400 ft. reel to the headmaster of the school; newspapers ran pictures of the presentation.

## Tie-Up With Drug Store Profitable in Dallas

A tie-up with the McKesson Drug Service gave the Palace Theatre of Dallas not only hundreds of heralds, window cards, circulars, etc., but a special newspaper section with the theatre and the drug company going fifty-fifty on the space:

Theatre lobby was used for a drug exhibit, but the over-whelming amount of space in all papers plugging the current show, "Ladies Love Brutes," together with readers promoted for the theatre made the exchange highly profitable to the Palace.

## Walking Chinaman Ballyhoos 'Dr. Fu'

A Chinaman, appropriately attired, and distributing heralds about town, produced considerable word of mouth comment for "Return of Fu Manchu," playing at the Florida in Jacksonville. Manager Al Weiss also placed a sign on the back of the walking ballyhoo which read, "He's Alive Again."

## BAND PARADES

Central of Georgia R. R. band paraded for City Manager Monty Salmon of Macon, Ga., on the opening day of "Mammy." Twenty musicians all wore minstrel costumes, and were accompanied by a police escort and fifteen decorated cars.

## ANNIVERSARY AHEAD?

**Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.**

| THEATRE | TOWN | OPENING DATE |
|---|---|---|
| Paramount | Anderson, Ind. | Aug. 20, 1929 |
| Lyric | Madison, S. D. | Aug. 21, 1916 |
| World | Omaha, Neb. | Aug. 22, 1929 |

## PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

**Absorption of Light:** The retaining or absorption by a substance, such as a lens, of a portion of the light falling upon its surface or passing through it.

**Acetone:** A liquid obtained as a by-product in the distillation of alcohol. It forms the base of some film cement formulas.

**Alive:** A term used to describe the condition of a wire when charged with E. M. F. (Electro Motive Force or Voltage).

**Ammeter:** An instrument for measuring current flow in amperes.

**Amp:** The most commonly used abbreviation for Ampere.

**Ampere:** The unit of electrical current flow. Current flowing along a wire just as water flows through a pipe.

**Amperage:** The strength of current flow measured in amperes.

**Angle of Incidence:** A ray of light hitting a reflective surface at an angle is reflected away from the surface at the same angle in the opposite direction to the angle at which it is received. The Angle of Incidence is equal to the Angle of Reflection.

**Angle of Projection:** The angle which the axis of projection (see AXIS OF PROJECTION) makes with a horizontal line level with the center of the screen.

**Aperture, Projector:** The opening in the aperture plate of a motion picture projector, the edges of which mask the film photograph and give the projected image its outline upon the screen.
Note: The size of the standard aperture is .906 of an inch wide by .6795 of an inch high.

**Arc:** In lighting, an arc is the result of maintaining a flow of electricity between carbons which are somewhat separated. The distance between carbons is known as the Arc Gap. The luminosity comes mostly from the incandescent tip of the carbon, although the arc stream has some luminosity by reason of the fact that it carries particles of incandescent carbon.

**Arc Voltage Drop:** The drop in voltage between the tips of the carbons of an arc lamp, due to overcoming the resistance the current encounters in passing from one carbon tip to the other.

**Armature:** In a dynamo or motor a core of metal mounted on a shaft, around and upon which is a winding of wire, the whole being designed to rotate in a magnetic field, cut lines of magnetic force and thus produce electric energy or power.

**Automatic Fire Shutter:** The shutter covering the aperture of a projector when it is at rest, the same being raised and held open by the action of a governor, when the projector speed is such that danger of igniting the film is eliminated.

**Axis of Projection:** A straight line from center of film photograph to the center of the image on the screen.

# MERCHANTS AID 'ON PARADE' CAMPAIGN

One of the most complete and effective exploitation campaigns to take place in Tampa, Florida, was made by Manager Paul Short of the Tampa theatre, on "Paramount On Parade."

Aside from the usual means of advertising and exploiting, Short arranged for a parade of DeSoto cars up the main street two days before the picture opened. The autos flew banners, worded "DeSoto On Parade" and "Paramount On Parade." Theatre and playdate were also noted.

A tie-up with the Red Mill Ice Cream Company resulted in their purchasing and distributing 3,000 heralds and 500 autographed photographs of Nancy Carroll. On opening night they erected an ice cream stand in the lobby, from which they served ice cream cones to patrons.

Each package that left the Piggly Wiggly stores in Tampa contained a herald with the name of one star appearing in "Paramount On Parade." A pair of tickets were given, as guests of the Piggly Wiggly stores, to each person getting twelve heralds with the names of the stars in the picture. More than ten thousand heralds were distributed in that manner.

Mothers' Day cards distributed by the local florist contained the copy, "Send Her Flowers—Then Take Her To See 'Paramount On Parade.'"

For three days before the opening and during the run of the picture, waitresses and soda dispensers in the town drug stores wore "Paramount On Parade" ribbons. A prize of five dollars was awarded by the store owners to the one serving the most sundaes during the three days the picture ran.

## Puzzle Picture Stunt Exploits "Big Pond"

A puzzle picture contest appearing in the local paper and sponsored by the town's leading department store resulted in excellent publicity for "The Big Pond," playing at the Kentucky Theatre in Lexington. Manager H. C. Bamberger promoted the tie-up which also netted the theatre a free window display.

# New Angle Makes Door Hangers Effective

To exploit the beginning of the New Show Year, theatres of each town in the Publix Great States Division put out door hangers in sufficient quantity to give complete coverage in every community. These announced the New Show Year and coming big attractions which Paramount is releasing.

For a week in advance, each house ran a trailer which read "Look on your door knob Saturday morning, July 5th. You will find something of great importance, and perhaps a guest ticket to this theatre."

Fifty out of each thousand hangers contained a coupon which could be exchanged by an adult for a guest ticket. In almost every instance persons using the coupons brought one or more paid admissions with them. Advertising the distribution of the door hangers on the screen aroused tremendous interest in advance.

New show season was further advertised by special copy in ads, press stories and radio announcements. Opening flourish was very inexpensive, but very effective.

## MICKEY IN CHICAGO

Mickey Finn says that the usher who was trying out a new uniform the other day, and upon sticking his hand into the sleeve, saw it came out a foot, is now positive that the show business is just full of illusions!

Mickey also comes forward to correct any mistaken idea that might prevail regarding "The Texan" being a 'bum steer.'

Mickey is not afraid of controversy and therefore positively reports that archives is not a rash state of mind, attacking operators while working around arc-lights.

## Hosiery Sale Exploits Clara Bow Picture

A tie-up with one of the leading New Orleans department stores effectively exploited "True To The Navy," when it played at the Saenger.

Jack Jackson, publicity director, sold the store on the idea of having a special "Clara Bow Hosiery" sale which resulted in 15,000 letters being sent to residents advising them of the sale and also of the current showing of the picture at the Saenger. Store paid for entire direct mail campaign.

## GREATER NEW SHOW WORLD!

*Lobby display on forthcoming Paramount product arranged by Manager James H. McKoy of the Olympia, Miami, using pages from the Paramount announcement book, as suggested in Publix Opinion immediately after the Atlantic City convention. Number of windows in the Paramount Building set-piece are cut out, with lights on flasher behind them; spot on floor lights the building. Ground row of colored lights illuminate the announcements, cut-out "Paramount Pictures" and trademark. Similar displays are found in lobbies of all theatres in John J. Friedl's Southeastern Division, with particularly good examples in the Rialto, Macon, Ga., managed by Monty Salmon, and the Montgomery Paramount, managed by Bolivar F. Hyde, Jr.*

# BYRD CAMPAIGN IN KENTUCKY SETS MARK

Campaign of Herman C. Bamberger, Manager of the Kentucky Theatre, Lexington, on "With Byrd," resulted in phenomenal business and a holdover for the picture.

Bamberger had the Mayor set aside playdates as "Byrd Week" in Lexington, and worked civic angles to the utmost. Details of the campaign follow.

One-sheets on 20 Army and Navy A-boards; cards on 22 waste cans, 4 sides each, on Main St.; 200 window cards in downtown section; 200 Byrd-Chesterfield window cards furnished by tobacco company, used with theatre sticker; 3000 automobile stickers paid for by Auto Club and applied to automobile windshields; 150 congratulatory wires solicited by Postal, mounted on 6 boards and used as advance and current display.

Wire from Byrd to Mayor was enlarged, and 150 used for window displays (Postal's expense); 480 menus used by five downtown restaurants, both on advance and holdover; 13 A. & P. stores distributed heralds, furnished displays, and gave 100 pounds of coffee for women attending Tuesday matinee; printing company paid for 1000 photos of Byrd for distribution.

One hundred prominent citizens attended a preview, creating valuable word-of-mouth. Letters suggesting Byrd as a sermon topic were sent to 20 prominent ministers, most of whom acted on suggestion. Two thousand stickers were applied to first inside page of Liberty Magazines, out two days prior to opening; paid for by newsdealer.

Parade made up of bannered cars, Boy Scouts and reform school band (obtained through efforts of Governor Sampson), was featured by a bannered truck surmounted by a film can, labelled "This is the actual film 'With Byrd over the South Pole'." Parade was met at City Hall by Mayor, who spoke to Scouts with Byrd as topic.

Four thousand heralds were distributed by gas company to as many customers, in Lexington, Georgetown and Cynthiana.

Secretary of Board of Commerce wrote all merchants, urging cooperation in parade and tie-ups on picture. Photo of Byrd was hung in City Hall, after display in department store window.

Two-inch ads on radio pages plugged Gibbons' part in picture. When it became evident that a holdover would be profitable, 3000 extra heralds plugged it.

With such civic backing, publicity netted by Bamberger was tremendous. All exploitation listed above was in addition to his routine effort, permanent tie-ups, etc.

## SEVEN OF THESE!

*Here's the first of the free Sunday ads to appear in the Detroit Free Press in conjunction with the paper's promotional feature, "Snap a Picture and Win a Prize," with which the Michigan Theatre is tied-in. Lyndon Young of Art Schmidt's staff of experts is responsible. Contest to run seven weeks, with a 5-column 16-inch cooperative ad similar to the one reproduced here, each Sunday. Scan this ad with your magnifying glass for details on the contest.*

## Win a Prize Every Week With Your Snapshots

***Enter Your Picture in The Free Press Amateur Photo Contest***

HUNDREDS of amateur photographers throughout Michigan are entering their camera "snaps" in this big Free Press Amateur Photo Contest. Why not enter your own? Nothing complicated about it at all. Merely take your pictures, have them finished and mail the prints in to the Snapshot Editor at The Free Press. Each week a committee of judges goes over all the pictures submitted and picks what they believe to be the best ones from the lot. The first page of prize-winning snapshots appears in today's Rotogravure Section. There will be a page of them each Sunday during the contest. Also, prints of all prize winning snapshots are on display each week in the lobby of the Michigan Theatre.

(Scene from "The Sea Bat" at the Michigan Theatre)

### Here's How Simple It Is To Win

Anyone residing in the State of Michigan, is eligible, excepting individuals or families who are officially related, either directly or indirectly, to the manufacturing or newspaper, holding or professional use of photographic goods. Contest is strictly for amateurs. Ends July 27, 1930.

Any camera producing negatives not larger than 2½ square inches in size may be used.

Both ordinary contact prints, and enlargements not to exceed 10 inches in the long dimension, are eligible.

Prints shall be unmounted, but an entry blank shall be enclosed. Use the blank printed below.

An entrant may submit as many pictures as he pleases and at as many different times as he pleases; provided that the pictures have been made on or after May 1, 1930, and that they reach the Prize Contest Office by the specified closing date.

Each prize-winning Picture together with the negative, and the rights to the use thereof for advertising publication or exhibition in any manner, becomes the property of The Free Press.

No prints can be returned. All mailings are at the owner's risk. Do not send negatives until they are requested.

The decision of the judges will be final. In the event of a tie, the advertised award will be paid to each.

Entries in each week's contest must be in the hands of the Snapshot Editor not later than 6 p.m. each Saturday, during the contest period of eight weeks. For instance, all entries in this week's contest must be received by 6 p. m. Saturday, June 21.

THE DETROIT FREE PRESS AMATEUR PHOTO CONTEST

Snapshot Editor,
Detroit Free Press ..... 1930.

Kindly enter my snapshots in The Free Press Amateur Photo Contest. I understand and agree to abide by the rules of the contest and the decision of the judges of the contest.

I am submitting ..... pictures.
(Number)

Name .....

Address .....

City .....

### Mail All Snapshots To Snapshot Editor The Detroit Free Press

**Weekly Cash Prizes and Tickets to the Michigan Theatre**

FOR 1ST CHOICE SNAPSHOT
*Submitted Each Week*
$10

FOR 2ND CHOICE SNAPSHOT
*Submitted Each Week*
$5

FOR 3RD CHOICE SNAPSHOT
*Submitted Each Week*
$3

FOR EACH SNAPSHOT SELECTED AS HONORABLE MENTION
$1

AND 2 TICKETS TO THE MICHIGAN THEATRE

**GRAND PRIZES**

to be awarded at end of contest on July 27th

First Prize, $25
Second Prize, $15
Third Prize, $10

and Five Honorable Mention Prizes of $5.00 each

## BABY SHOW

Manager Wm. H. Jones of the Baker Grand, Natchez, Miss., is gratified with the goodwill which resulted from his recent baby show tie-up with the country health bureau. Show was a benefit, receipts going to under-privileged babies. One hundred and four babies were entered, for prizes contributed by merchants, who also paid for a full page ad.

## Puts Attraction Calendar in All Homes

Manager A. Brown Parkes of the Saenger, Hattiesburg, Miss., got the idea of holding a theatre census, and as a master stroke left a calendar of his monthly attractions beside the telephone in each home.

Women canvassed each home in Hattiesburg and surrounding towns, getting names and addresses, telephone numbers, and kinds of pictures preferred in each home. In leaving calendars, they told patrons of the feature which insured display of the calendars in each home. With each change of program, theatre called ten numbers at random and asked the person answering the name of the current attraction. Those answering promptly and correctly were told that two guest tickets awaited them at the box office.

H. W. Rice, manager of the Saenger Temple, in Meridian, also used this calendar idea, having Boy Scouts distribute the calendars.

## USES BOYS BAND

Local boys band paraded for Manager H. B. Ashton of the Sterling, Greeley, Colo., ballyhooing "Mammy," and were guests at theatre following parade. Week in advance, Ashton's organist played selection with "Mother" or "Mammy" in title; first 25 patrons identifying correct titles of all songs played won guest tickets.

## ATMOSPHERIC FRONT

*An atmospheric front at the Strand, Des Moines, Ia., proved very effective for Manager Ted Emerson when he played "Hunting Tigers In India." Hunting expedition trophies were displayed to attract passersby.*

# Star Photos Net Newspaper Publicity

Recent activities of Jack C. King, manager of the Arcadia Theatre in Harlingen, Texas, prove him adept in the kind of exploitation that means money at the box office—exploitation resulting in newspaper space and publicity.

Simple expedient of offering an autographed photograph of Jack Oakie to the carrier boy procuring the most subscriptions to the Harlingen "Star" procured a two column full page ad and a number of stories.

Letter from the publisher thanking King for the idea goes on, in part, as follows:

"I also want to thank you for offering to co-operate with us in a new contest on Commander Byrd, which we will operate on a similar basis. Instead of the contest running exclusively in Harlingen as with the Oakie contest, we will incorporate the cities and towns of Brownsville, San Benito, Rio Hondo, Raymondville, La Feria, Mission, Mercedes, McAllen, Pharr, Donna, Edinburg and Weslaco."

Byrd Contest will start with a full page ad.

Star-cuts and copy ideas also procured for King four merchants' cooperative ads, three 3 col. 11 inch on Jack Oakie in "The Social Lion," and one 4 col. 15 inch on "The Divorcee."

## Electrical Display Tied-in With 'Lummox'

A display in the window of the leading electrical store in Birmingham, Ala., attracted considerable attention to the appliances exhibited and to "Lummox," which was playing at the Strand Theatre. Colored ribbons led the eye from the merchandise to stills from the picture.

A large panel, worded, "Don't Be A Lummox And Wear Yourself Out—Let Electricity Do The Work For You," was the message that tied-up the picture to the appliances.

## Classified Ad Tie-up Gets Front Page Box

Classified ad tie-up made by Manager Roy L. Smart of the Broadhurst, High Point, N. C., nets him a three inch front page box on Sundays, Tuesdays and Thursdays, and 18 inches Mondays, Wednesdays and Fridays on some page other than amusements. Guests tickets for persons whose names are planted in ads are the lure. Smart has found that those using the tickets are invariably accompanied by one or more paid admissions.

# Utah-Idaho Cities Play Up Publix Anniversary

First of July marked the first anniversary of entry into Publix of all Utah-Idaho theatres, with exception of the Granada, Boise, and Paramount, Idaho Falls. Occasion was signalized by a campaign conducted in Salt Lake City by District Publicity Director Fred E. Hamlin, and forwarded to other cities for duplication.

Hamlin successfully strove for a maximum of benefit at a minimum of cost. Details of the Salt Lake campaign are as follows:

One ad, 2 col. 8 inches, in each newspaper, in an institutional border, with anniversary copy, telling of advances made possible under Publix operation.

Special A-board or one sheet in each lobby; catchlines on current attraction signs and lobby frames. Outstanding pictures were called "Our First Anniversary Feature."

Mention of anniversary in boxes in regular newspaper ads.

Flags on marquees, carried on through Fourth of July.

Publicity stories in all papers.

Postcards, reproducing the border of the institutional newspaper ad, were sent to homes of 7000 telephone subscribers. Copy summed up institutional features of ad, plugged ventilation, then offered extension of matinee prices during anniversary week to 7 p. m., if card was presented at box-office. Latter feature made possible a check of results, which were gratifying, and guaranteed two complete fills each night of the week.

## Radio Dealers Tied Into Window Contest

Contest among Atwater Kent dealers of St. Paul, with the Paramount Theatre staging a party for radio department personnel of the store with the most attractive window display on "The Rogue Song," netted the house a dozen of the most attractive displays ever seen in the Saintly City.

So much interest was aroused that the dealers came through with a magnificent double truck co-op ad, entirely free of charge to the theatre.

Credit for both coups goes to Eddie Kueppers, ace publicity man of the St. Paul end of L. J. Ludwig's northwest division.

## CONTEST CLICKS

Selling the El Paso Post on the idea of scattering answers to questions on attractions through its classified section, with 25 guest tickets as prizes, Assistant Manager Jennings McDonald of the Palace Theatre netted 45 inches of free space in the amusement page of the paper, and found the idea good for a repeat two weeks later.

## FOR ADDED ATTRACTIONS

*To replace the dull and outworn word "shorts" that appear in many ads heading the additional attractions, the students at the last Managers' Training School prepared a set of transition heads that are more alluring. Jot them down for use when planning your ads—and if you can add some snappy ones of your own, go right to it.*

To add to your enjoyment.
Just to see you smile.
And that isn't all.
And not to be overlooked.
Sharpen your wits with—
We know you'll like—
With a well balanced program, including—
For more happiness.
You will enjoy laughing at—
For your further enjoyment.
Our big little features.
Now for a laff.

Look at these bits.
It pays to see the rest.
And what's more—
You'll get a big kick out of—
And then there's—
Make it a great show with—
Bits of joy.
Variety with a kick.
For variety's sake.
You are bound to like—
To make your evening complete.
More entertainment.

YOU HAVE THE MERCHANDISE *SELL IT!*

# Publix Opinion

*The Official Voice of Publix*

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of August 1st, 1930 — No. 47

**"We are in the amusement business. Our mission is to entertain, to make people happy. We, less than any other business, can afford to antagonize the public. We, more than any other industry, must have the public on our side."**

AUSTIN KEOUGH, Publix Legal Department.

**"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."**

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* — BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

## CURBSTONE LAWYERS!

The world is full of curbstone lawyers, who learned all about law by reading the police-court news.

Ask almost anyone for an authoritative opinion on a legal matter, and that person invariably will answer instantly and with firm conviction.

The same is true, when it comes to a matter of ill-health. It seems also that everyone considers himself an able diagnostician and physician. Your editor positively knows these two human failings apply equally to advertising, as well, but today we heard an agonized groan from Austin Keough, the learned and able head of Publix legal department, so we'll refrain from discussing the tribulations of schooled medicos and advertisers—and give the jugglers of jurisprudence a break.

Mr. Keough, who disguises his ability, high scholastic attainment, and courtroom wizardry behind a most genial youthfulness, was groaning because he had just heard that a theatre manager, in ejecting a youth who was "crashing the gate," had employed "force and arms," as the quaint legal expression goes, and in his enthusiasm the manager had applied too much force and too effective arms. When the inevitable lawsuit loomed close, in order not to bother Mr. Keough, that same manager "fixed" it or at least he thought he did. He didn't, but what he did was so permanently injurious to his defense that Mr. Keough had to groan because all the legal logic in a fifty-foot shelf of annotated statutes failed to reveal an antidote for the expensive proposal for settlement that was then glaring up at him.

Publix employs a large staff of the most able legal experts possible to find anywhere. These lawyers are colleagues of Mr. Keough, who heads the law department. The function of that department is primarily to prevent anyone connected with the company from asking or using "curbstone law," or "any" lawyer.

If anything ever arises before you that concerns possible legal matters, don't even use your own judgment unless you've been previously instructed on the point by the company legal department. Telephone, wire, or write for advice and instruction, depending upon the need for haste.

Under no circumstance should anyone ever take a chance by acting on what he "thinks he knows" or what "someone who knew the law" volunteered.

Maybe back in the days of single theatre operation, such dependence for counsel might have filled the bill. Certainly it does not under modern conditions.

Information gathered by experts from countless sources, is available for your use if you will only ask for it. That information and advice will be fool-proof, and lighten your personal responsibility, if you get it and use it.

If you depend upon "curbstone advice" and then get into difficulty, your company will accept no excuse for you.

## SPLITTING A HAIR

Do you spell it "r-e" or "e-r," when you write the word "theatre"?

According to the dictionary, either is correct.

Yet, in actual practice, there is reason, your editor has found, for use of both spellings.

"Re" is to be preferred, because of its foreign flavor—a most desirable effect among the countless details a showman must watch if he is to successfully combat his greatest box office enemy—The Commonplace.

"Er" is the most common usage, and is to be preferred by those not connected with the theatre. Those interested in the promotion of theatre activities will favor "re," however.

We'll admit it's a minor detail—perhaps one of the million minor details which are usually found to be important factors in the whole of successful showmanship.

## ASSIGNMENTS

Gus Eyssell, formerly manager of the Los Angeles Paramount, has been appointed District Manager in charge of the Palace, Dallas; Texas, San Antonio, and Metropolitan, Houston. He replaces A. W. Baker, who has been transferred to Washington as manager of the Seattle Paramount.

H. C. Winham, graduate of the last Managers' Training School, has assumed his former position as manager of the Rapides, Alexandria, La. He replaced Clarence Better, whose next assignment is forthcoming.

B. G. Stolp, also a graduate of the last school, has assumed management of the Queen and Majestic, Tyler, Texas.

A. B. Hensler has succeeded A. K. Veach as manager of the State, Lexington, Ky. Veach, after a three weeks' leave of absence, will go to the Paramount in Youngstown, Ohio, as assistant manager.

Don Allen is the new manager of the Broadway, Council Bluffs, Iowa, succeeding Robert K. Fulton.

Vinton Sholl has assumed the management of the Kirby, Houston, Texas, replacing C. E. Garden, who was transferred to the Texas, San Antonio as house manager.

Tom Schmidt, formerly manager of the Palace and National, Breckenridge, Texas, has been transferred to manage the Arcadia, Ranger, Texas, replacing Arthur Swanke, who is now in the Advertising department at Dallas.

A. I. Norman, graduate of the Managers' School, eighth session, has been appointed manager of the Plaza, Paris, Texas.

## FILE THIS! IT WILL HELP PLAN PROGRAMS

*Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!*

### LENGTH OF FEATURES

| Record No. | Subject | Character | Make | Footage | Runn'g Time |
|---|---|---|---|---|---|
| | Sap From Syracuse—7 reels (AT) | | Paramount | 6160 | 68 min. |
| | Manslaughter — 10 reels (AT) | | Paramount | 7955 | 88 min. |
| | Dancing Sweeties—7 reels (AT) | | Warner | 5525 | 61 min. |
| | Romance—10 reels (AT)..... | | MGM | 6800 | 76 min. |
| | Way Out West — 8 reels (AT) | | MGM | 6300 | 70 min. |
| | Man Trouble—10 reels (AT).... | | Fox | 7925 | 88 min. |
| | The Bad Man—9 reels (AT).... | | 1st National | 6870 | 76 min. |
| | South Seas—6 reels (Syn.)..... | | Columbia | 5300 | 59 min. |
| | Worldly Goods—7 reels (AT)... | | Hollywood | 5753 | 64 min. |

(AT)—All Talking
(Syn.)—Synchronized

**LENGTH OF TALKING SHORTS**

| | | |
|---|---|---|
| **PARAMOUNT** | | |
| Neighborly Neighbors | 1490 | 17 min. |
| News No. 102 | 840 | 9 min. |
| News No. 103 | 825 | 9 min. |
| New Rhythm | 782 | 9 min. |
| Confounded Interest | 785 | 9 min. |
| Go Ahead and Sing | 825 | 9 min. |
| **M-G-M** | | |
| Teacher's Pet | 1840 | 20 min. |
| College Hounds | 1450 | 16 min. |
| Flower Garden (Technicolor) | 1600 | 18 min. |
| Unholy Three (Trailer) | 175 | 2 min. |
| The Sea Bat (Trailer) | 215 | 2 min. |
| Let Us Be Gay (Trailer) | 225 | 3 min. |
| Richest Man in World (Trailer) | 295 | 3 min. |
| **PATHE** | | |
| Voice of the Sea | 925 | 10 min. |
| Love's Memories | 1025 | 14 min. |
| Deep South | 945 | 11 min. |
| Holiday (Trailer) | 210 | 2 min. |
| Hearts and Hoofs | 1825 | 20 min. |
| Big Hearted | 1500 | 17 min. |
| Royal Flush | 1725 | 19 min. |
| **EDUCATIONAL** | | |
| Hello Television (Sennett Comedy) | 1830 | 20 min. |
| **FOX** | | |
| Cheer Up and Smile (Trailer) | 280 | 3 min. |
| Wild Company (Trailer) | 235 | 3 min. |
| **UNITED ARTISTS** | | |
| Raffles (Trailer) | 215 | 2 min. |
| **TIFFANY** | | |
| Hot Curves (Trailer) | 275 | 3 min. |

**Length of Synchronous Shorts**

| | | |
|---|---|---|
| **PARAMOUNT** | | |
| Swing You Sinners (Talkartoon) | 735 | 8 min. |
| Barnacle Bill (Talkartoon) | 715 | 8 min. |
| **PATHE** | | |
| Sacred Fires (Vagabond Series) | 940 | 10 min. |
| Temples of Silence (Vagabond Series) | 925 | 10 min. |
| **UNIVERSAL** | | |
| Hell's Heels (Cartoon) | 570 | 6 min. |
| **COLUMBIA** | | |
| South Seas (Trailer) | 280 | 3 min. |

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## NEW YORK PROGRAM PLOTS!

**Week Beginning, August 1**

**New York Paramount**

1. Overture—Rubinoff ..... (6)
2. Paramount News, Trailer on "Queen High" and Fashion Reel ..... (12)
3. Organ Concert—Crawford.. (7)
4. Publix Unit ..... (35)
5. "Grumpy"—Paramount .... (74)
6. Trailers ..... (2)

136 minutes

**Brooklyn Paramount**

1. Overture ..... (5)
2. Paramount News, Trailer on "Queen High" ..... (8)
3. Organ Concert—Abel and Thompson ..... (5)
4. Publix Unit—Paul Ash..... (40)
5. "Anybody's War" — Paramount ..... (90)
6. Trailers ..... (2)

150 minutes

**Rialto**

"Raffles"—Second Week

**Rivoli**

"Manslaughter"—Second Week